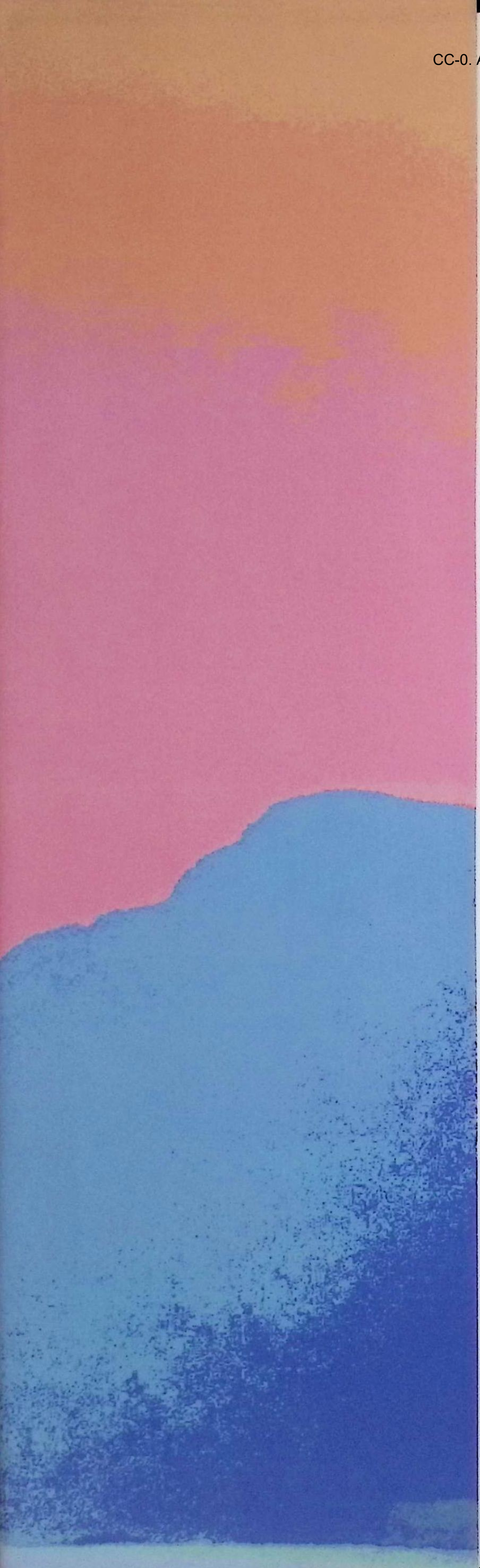
MORNING CALM and THE PENSIVE BEYOND

Cultural Interflow between India and Korea

Lokesh Chandra



MORNING CALM AND THE PENSIVE BEYOND

Funding by IKS-MoE

ŚATA-PIṬAKA SERIES

INDO-ASIAN LITERATURES

Volume 659

Reproduced in original scripts and languages
Translated, annotated and critically evaluated by
specialists of the East and the West

Founded by
Prof. RAGHUVIRA *M.A., Ph.D., D.Litt. et Phil.*
Continued by his son
Prof. LOKESH CHANDRA

आचार्य—रघुवीर—समुपक्रान्तं

जम्बुद्वीप-राष्ट्राणां
(भारत-नेपाल-गान्धार-शूलिक-तुरुष्क-पारस-ताजक-भोट-चीन-मोंगोल-मञ्जु-
उदयवर्ष-सिंहल-सुवर्णभू-श्याम-कम्बुज-चम्पा-द्वीपान्तरादीनां)

एकैकेषां समस्त्रोतसां संस्कृति—साहित्य—समुच्चय—
सरितां सागरभूतं

शतपिटकम्

MORNING CALM AND THE PENSIVE BEYOND

Cultural interflow between India and Korea

LOKESH CHANDRA

INTERNATIONAL ACADEMY OF INDIAN CULTURE
and ADITYA PRAKASHAN, NEW DELHI

© Lokesh Chandra
First published 2019

ISBN 978-81-940850-3-4

Published by Aditya Prakashan, 2/18 Ansari Road, New Delhi – 110 002.

Email: contact@adityaprakashan.com
Website: www.adityaprakashan.com

Printed at Thomson Press (India) Ltd.

Funding by IKS-MoE

CONTENTS

Preface 7

1. Buddhism as the creative vision of Korea 9
2. Princess of Ayodhya in Korea 13
3. Sanskrit name of Korea 17
4. Introduction of Buddhism in the Three Kingdoms 18
    - Paekche 18–663
    - Silla 57–667
    - Kokuryŏ 37–668
    - Unified Silla 668–935
    - Koryŏ 918–1392
    - Chosŏn 1393–1910
    - Japanese Occupation 1905–48
    - Republic 1948
5. Maitreya in the polity of Korea 26
6. Avataṁsaka in Korea 32
7. Korean monks in China and India 35
8. Monasteries, pagodas and icons in the Three Kingdoms 47
9. Hyecho's travels to India and Central Asia 61
10. Icons and monasteries in the Unified Silla period 64
    - Seven Korean monks at Nalanda
    - Bell
11. Buddhism in the Koryŏ period (918–1392) 79
12. The Indian monk Dhyānabhadra in Korea 89
13. Buddhism in the Chosŏn period (1393–1910) 107
    - Hangŭl script
14. Renewing cultural relations with Korea 113
15. My first visit to Korea (18–23 May 1981) 118
    - Exhibition of Korean Buddhist art 131
16. My second visit to Korea (21–26 Oct 1992) 134
17. Second exhibition of Korean Buddhism (19–21 Oct 1993) 142
18. Korean scholars in India 154

Funding by IKS-MoE

19. Buddhism in Korea today 159
20. Buddhist art today 177
Literature cited 184
Chronological footholds 185
Korean authors in the Chinese Tripiṭaka 187
Index 188
Plates (1–108) 195

PREFACE

Korea has been a lively awareness of international realities of the Confucian world and the independence of her cultural identity. Korea has been the plural vision where India and China have contributed to her historic greatness, dissolving itself into cultural preeminence. The plenitude of thought in the void of mountains have been the barefoot light of her meditating hermits. Centuries of Korea are the transfiguration of what man can be. The cultural career of Korea begins when the Princess of Ayodhya steps on her shores in 48CE, founds the metropolis at Gaya, and a kingdom is born to last four centuries, while her Kim clan lives on for two thousand years, and her descendants come to pay her homage at Ayodhya to our day.

East Asia had ancient contacts with India. In the Yuan-shih period (1–6CE) China sent an embassy to the King of Kanchi with a request to send a rhinoceros. The annals of Khotan speak of conflict between Indians and Chinese as to who would be the ruler of Khotan. It was agreed that a 'son of the soil' or bhūmiputra will be the king of Khotan. The Koreans were aware of the contacts of China with India and of the principle of bhūmiputra. To definitely assure their identity they got a princess of Ayodhya as their first celebrated queen (see p.14). Buddhacarita begins that the father of the Buddha belonged to the Ikṣvāku dynasty that ruled Ayodhyā. The Samguk Yusa says that the kings of the Silla dynasty who united the country were kṣatriyas. The Silla kings adopted Indian names: King Chinp'yŏng (579–632) was Śuddhodana, his queen was Māyā and another queen was Śrīmālā. In the Lives of Eminent Korean Monks the monks have Sanskrit names along with the Korean (p.40). I-tsing (pp.17, 39) says that Korea is called Kukkuṭeśvara in India. According to the Korean annals Sam-kuk-sa-kei the kingdom was given the name *Kyei-rim* 'Cock-woods'.

Mount Kŭmgang 'Diamond Mountain' was established as a replica of Vajraparvata of India. It was a centre of mantrayāna, where rites were conducted with Sanskrit mantras, monks sang Sanskrit hymns, and spoke in Korean mixed with Sanskrit (pp.11, 110).

Koreans cut out bricks from stone to make their stupas, as bricks were sacred. Brick is *iṣṭakā* in Sanskrit, from *iṣṭa* 'sacrificed, worshipped with yajña'. The Koreans regarded structures made with stone-bricks as specially sacred and conducive to merit (*puṇya*, p.64, pl.41). The stupas at the Kunwi Cave and Punhwangsa Monasteries (p.138) are made of stone bricks. Prof. Yang remarked to me that they are of special sanctity. Sacred bricks were used in the construction of Vedic fire altars (*citi*), were planned with precision, and had specific names for different sizes and forms.

A stupa is an architectural image of the subtle body. The Korean stupas represent the śrīyantra, the seven cakras of yoga and the pañcatattva. The correlations are given in the table on p.58. The earth on which the stupa stands is earth of the pañcatattva, corresponds to the mūlādhāra cakra and the outer square of the Śrīyantra. The foundation of 16 stones can be compared to the

16-petalled lotus of the Śrīyantra, corresponding to the svādhiṣṭhāna-cakra. The ground stone of 8 stones is the 8-petalled lotus of the Śrīyantra, corresponding to the maṇipūra-cakra.

Yogic symbolism lives on. The Buddhist Broadcasting Station of Seoul is the only one in the world, solely devoted to Buddhism. A thousand lotus lanterns hang from the ceiling of its main hall. They symbolize the thousand-petalled *sahasrāra-cakra*, above the six cakras (p.136). The meditation hall of the Buddhist University too has a thousand lotus lanterns representing the *sahasrāra-cakra* (p.119).

The three-storey stupa of the Hwaŏmsa or Avataṁsaka Monastery is supported by four-lion pillars. They represent the *siṁha-vijṛmbhita samādhi*. It was constructed in 645CE (p.33 pl.20). The Korean monuments deserve a detailed study of their symbolism, both in the yogic and Buddhist traditions.

The Korean Hangŭl script was created on the basis of Indian phonetics. The vowels and consonants are separate letters, and not syllables like Japanese *kana* where *ka ki ku ke ko* have separate forms and there is no common sign for *k*. The Hangŭl letters are arranged according to their place of pronunciation in the mouth, like the Indian series of guttural (*ka* etc.), palatal (*ca* etc.), lingual (*ṭa* etc.), dental (*ta* etc.) and labial (*pa* etc.)

The Koreans were conscious of their contradistinctive identity from the Chinese and wherever they could they created their own forms. Indic concepts and forms became the subtle interweave of Korean culture in its Chinese framework. This book presents the Korean state of mind and their metaphors in iconographic and architectural forms in relation to India. Monk Muhak shot a arrow to choose the spot for the new capital of Seoul. He was a specially hallowed monk being a disciple of the Indian Dhyānabhadra. The cultural dynamics of Korea celebrates the word śramaṇa, *samun* in Korean, who were emblematic of hard work (*śrama*) in their peregrinations to spread of Dharma, to construct magnificent monasteries, and to make public works like roadways, bridges, and rest houses. They were also proficient in secular sciences like architecture and astronomy. They calculated with admirable accuracy that the first rays of the Sun cascade through the cave to strike the jewelled ūrṇā of Vairocana at Sokkŭram.

Monk Byŏkhŏ wrote about the Kounsa Monastery that had been constructed in 681CE:

And meandering miles of montain path
Still a long way to go before I meet
The shadow of the saint glimmering dimly
Over the peak hanging the clouds.

The yester-years and ever ages of Korea are in the silence of its sanctums.

Lokesh Chandra

Funding by IKS-MoE

1. BUDDHISM AS THE CREATIVE VISION OF KOREA

Korea, the Land of Morning Calm, found its sense of being and eternity sixteen hundred years ago when Buddhism gave her a new meaning. Buddhism became civilization for Korea. In its first energy and freshness it filled the country with benefits, nourished art, diffused education, made roads, established resting places, promoted beneficence and multiplied comforts in a thousand forms. A humane system of morals and of aspirations to nobility, it made the presence of a profound social and cultural order vivid and tangible. The high water-mark of Korean civilization was reached under Buddhism.

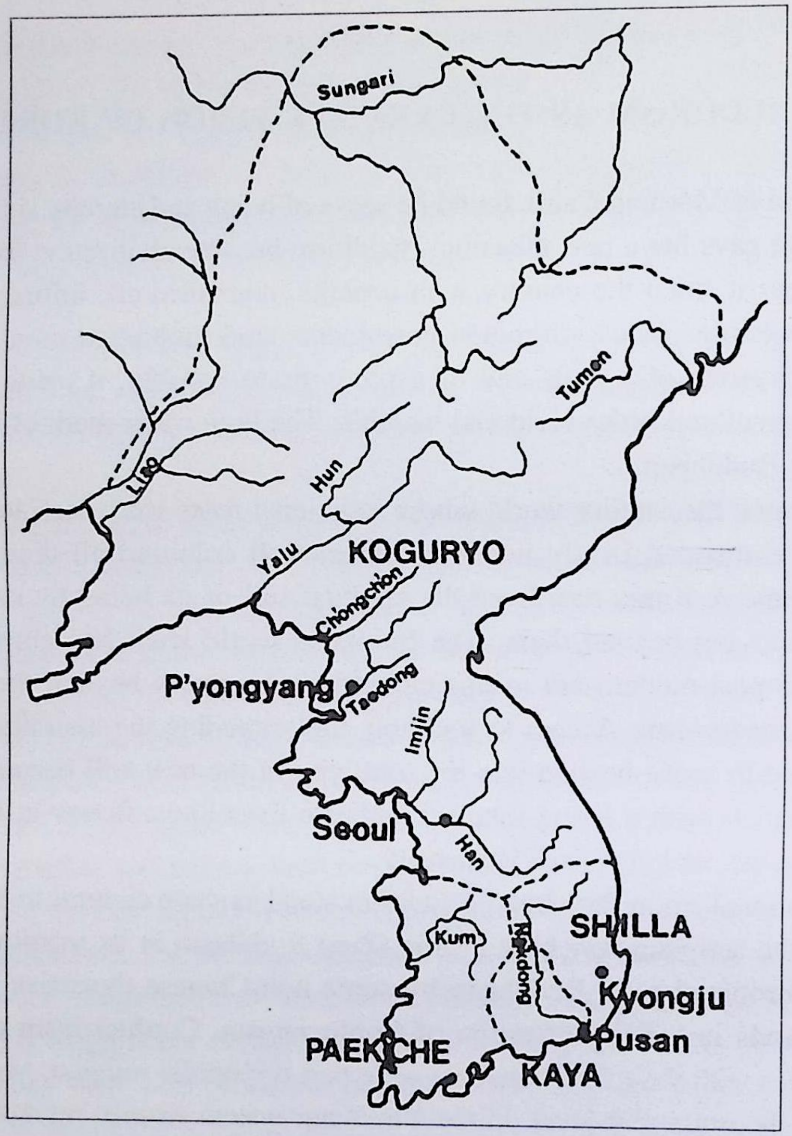
Buddhism became the interior world whose individual roots went back to one's infancy and social roots were embedded firmly into the centuries. It coloured all thoughts and feelings, decisions and actions. A Korea torn from the spiritual soil of its being by dominating Western influence is now moving beyond them. The European world itself has glimpsed the limits of modernisation. The post-modern era means cultural development beyond the contradictions of traditionalism and modernism. Access to tradition, understanding the assimilable positive in the European model and to move beyond into the creativity of the new will become a major cultural instrument that interacts with a living future. Buddhism lives like a flower in Korea, which is its earth and sky, its home, its humanized immensity.

Focus on devotionalism in Pure Land Buddhism stood in sharp contrast to the radical rejection of the validity of the scriptural teaching in Sŏn (Zen) Buddhism in its wordless intuitive way to Enlightenment. Patronization of Buddhism by some non-Chinese dynasties tended to political polycentrism vis-à-vis imperial unification of Confucianism. Confucianism catered to an elite, while Buddhist ideas with their devotionalism were part of popular religion. Monasteries provided basic education at the grass root level. In the Yin Yang system women represented darkness, but they became nuns in Buddhist monasteries and permeated society. Buddhism merged into the East Asian systems and enriched these lands spiritually and materially. Buddhism was officially introduced to Korea during the period of the Three Kingdoms: Kokuryŏ received it in 372, Paekche in 384, and Silla in 527. It brought with it an advanced culture and provided a unifying political force to each kingdom.

Sŏn Buddhism has its distrust of words. Its aim was direct experience without the mediation of words, and Korea has silent workers and noiseless machines. The intellect has to be sobered and softened by cultivation through non-cultivation in the tradition of Sŏn masters. Behind all solemnity is the sportive play of nature which becomes the heart of Sŏn in its simple subtlety.

The Korean environment of centuries seeks its essence in its spontaneity of the flowering of Buddhism. To Buddhists the land where they are living is a pure land, the Buddha-kṣetra, the Paradise. "Participation in realities" was a more widespread phenomenon than "ascetic life in

Funding by IKS-MoE


Sungari
Tumen
Liao
Hun
Yalu
KOGURYO
Ch'ongch'on
P'yongyang
Taedong
Imjin
Seoul
Han
Kum
Naktong
SHILLA
Kyongju
Pusan
PAEKCHE
KAYA

The Three Kingdoms of protohistoric Korea (300–668CE): Kokuryŏ, Paekche and Silla, with the Kaya federation. Kyongju functioned as the capital of Old Silla and Unified Silla (668–935CE) (Barnes 1990).

mountains". The founder of the ancient state of Karak married a princess of Ayodhya who arrived from India in 48CE at Kimhae aboard a ship, along with her brother monk Bo-ok. She came with Buddhist statues and sutras. She established the national capital and named it Gaya. The Buddhist kingdom of Silla accomplished the unification of the Three Kingdoms and formed the nation-state of Korea for the first time in history. Ever since, Korean Buddhism was the destiny and defence of the land. Monk Wolkwang formulated the "Five Worldly Commandments" to form the basis of a national ethos. The 80,000 blocks of the Korean Tripiṭaka were the Buddhist omnipotence to repel

Funding by IKS-MoE

the Mongolian invaders. The three scriptures for defending the nation were the Lotus Sutra, the Heart Sutra and the Golden Light Sutra. In them Dharma was the infrastructure of a strong national defence system.

Buddhism with its many gods and goddesses represents pluralism, which was the new sensibility. It is the openness to multiple forms of reality. They are the many structures of meaning and being in which we constantly live. No universal proposal for human meaning can come up. The depths can be lived out of the rag tag of the many. Pluralism gives depth, a resonance of the transcendant function. Buddhism teaches an acceptance of the variousness of ourselves and of others. Buddhism announces and owns expanding consciousness, a new humility in the diversity of our modern existence. Life can have no fixed horizons, fences, boundaries. The emerging pluralistic universe seeks relevance in theodiversity to purify, perfect and ennoble our existence. In theodiversity man's free-thinking and many-sided thinking has the power to create for himself new and individual eyes, always newer and ever more individualized.

The first ever Buddhist Broadcasting Station inaugurated at Seoul is a historic step. It became the imperishable rhythm of great meaning that is to illumine times to come.

In 1941 my father Prof. RaghuVira brought a grammar of Korean written by a European which said that as late as the early 20th century Korean monks spoke Sanskrit mixed with Korean at the Diamond Mountain. This mountain was dedicated to Esoteric Buddhism or Mantrayāna and its daily prayers, maṇḍala ceremonies and *homa* rituals were conducted in Sanskrit. It had an Aśokan stupa of 84,000 bricks.

Korea admired **Rabindranath Tagore** for his humanism and his powerful verse to resist the forces of colonialism. His message, on being unable to visit Korea, was and still is an inspiration. Its Korean translation, calligraphed in Hangŭl script, adorns cultural pavilions. These immortal lines written when Korea was under domination, have won the hearts of the Nation of Morning Calm:

In the golden age of Asia
Korea was one of its lamp-bearers,
And that lamp is waiting to be lighted
Once again for the illumination of the East.

Tagore's sensitivity and humanism has left an indelible impression. Writers with a nationalistic flavour, responded to Tagore's works with consummate sublimation. He won the Nobel Prize in 1913, and his works were reproduced in translation as early as 1916 in the literary magazine. *Ch'ongch'un* 'Youth'. Korean translations of *Gitanjali* appeared in 1920, *The Crescent Moon and Gardener* in 1924, his play *Post Office* and many essays in 1926. The intellectuals of Korea were touched by the mysticism and humanism of Tagore. Han Yong-un (1879–1944, better known by his Buddhist name Manhae), a leading luminary of the literary and political world was deeply interested in Tagore. When young Han Yong-un became a Buddhist monk, he started a magazine in which he introduced Tagore in the very first issue. Tagore's verse harmonized with the

Funding by IKS-MoE

emotional roots of 'The Hermit Kingdom' or 'The Land of Morning Calm' the two epithets that have crowned Korea. The literary work of the sage poet Manhae was deeply influenced by Tagore and enriched the nationalism of Korea with new values. After liberation, the Ministry of Education included Tagore's 'A Lamp of the East' in the textbooks for high school students. The culmination of a long-cherished dream of admirers of the poet was the establishment of the Tagore Society of Korea in April 1981.

Funding by IKS-MoE

2. PRINCESS OF AYODHYA IN KOREA

The confluence of India and Korea for the last sixteen centuries is fine and firm, "a stone niche woven like silk', a song, a sky, a spring, the caress of a keen coming together. It was a journey to an interior, the light of Dharma's eyes. Our journey begins in the rocky remains of two thousand years ago, when Korea, the Land of Morning Calm, found its identity, its self-being in a new syndrome. Heeding a call from Heaven, Princess of Ayodhya reached a Korean port with a stupa on 27 July. The stones are not Korean but imported to Korea in 48CE at Kimhae aboard a ship, with the Three Treasures of statues, sutras and śramaṇas (monks). She became Queen Ho Hwang-ok of King Kim Suro the founder of the Korean state of Karak. She established the capital and named it Gaya. From a tribal order Korea emerged a state. This momentous event hovers over silence. Its spirit and beauty are vast in the sportive play of nature and the simple subtlety of the heart. In gratitude to the Sea that allowed safe passage to the Queen to his shores, the King built the Haeunsa'Temple of Sea Grace'. It stands to this day near the top of Punsongsan Mountain.

Rocks and ruins strewn around Kimhae are the proud heirs of the cultural legacy of the Princess of Ayodhya. A powerful kingdom with a highly developed culture arose in 48CE and continued till its demise by Silla in 532CE. Hoehyon-dong, the city of the tombs of the King and Queen, is conserved as a historic site by the Government of Korea.

The arrival of the Princess of Ayodhya in Korea and her marriage to the Korean King Kim Suro has to be contextualized in the twin processes of Asian history. One is Sanskritization which includes Buddhism as cultural identity and the concept of *bhūmiputra* as political sovereignty, and the other is Sinification with emphasis on assimilation and the contra-image of the barbarian. Both functioned simultaneously and in contradistinction. Every kingdom and people were wide awake to strengthen their original identity in ethnicity, language, value system and polity.

Korea was linked to China by a contiguous land route, without an intervening sea, and was ever in touch with Chinese formulations. It had a distinctive identity that was zealously guarded. So history had to take a new turn. Aśoka sent his minister to found the state of Khotan in Central Asia, according to the four accounts of the foundation of Khotan in Tibetan and Chinese. Conflict with the Chinese was resolved by a compromise that a local person would be king. Coexistence of Indian and Chinese in Khotan is indicated by coins from Yotqan with Chinese legends on the obverse and Prakrit in Kharosthi script on the reverse. Thus arose the concept of *bhūmiputra* or sovereignty of the sons of the soil. This concept and term is a dynamic political phenomenon in Malaysia and Indonesia of today, where the non-natives are citizens but not *bhūmiputra*. In Malaysia every major industrial enterprise has to be headed by a *bhūmiputra*. Indian scripts were used for Central Asian languages as they could write their inflections and other grammatical categories with them. On the other hand, Chinese is a non-inflected language, graphically it cannot

Funding by IKS-MoE

express pronunciation and hence it could not be employed to write Central Asian languages. From the very beginning Indian scripts, literature and thought gained a foothold in the kingdoms of Central Asia. Korean and Japanese accepted Chinese characters wholesale, but even they had to develop alphabets on the basis of Sanskrit sound system and symbols. It strengthened their identity and developed their languages to heights of expression and clarity.

In 111BC the Han state had established four commanderies in four regions of Central Asia to make them its sphere of influence and to diminish the Indic hegemony in its backyard.

Buddhism had become a powerful symbol of identity around the third century BC when the Yueh-chihs were supplying horses to Ch'in Shih-huang-ti (r. 221–210BC). They brought over a hundred Buddhist sutras to his capital to emphasize that they were not 'barbarians' but had a rich literature. They Sanskritised the dynastic name Ch'in to Chīna (चीन), and taught Sanskrit to a Chinese prince in 1BC who had come as an envoy to the Yüeh-chih court. The wind has ears. Koreans were close to China in geographic terms and they must have known Buddhism and India as a feature of contradistinctive identity.

The Korean king was conscious of his distinctive identity vis-à-vis the Chinese. The journey of the Princess of Ayodhya to Korea reminds of the political ethos that travelled from Khotan to China alongwith jade. The concept of the *bhūmiputra*, that is territorial identity, emerged from Buddhism. The family of Lord Buddha was of Ikṣvāku lineage according to the opening stanza of Aśvaghoṣa. Aśvaghoṣa begins the life of Lord Buddha in the Buddha-carita by pointing out in the very first stanza that the father of Lord Buddha, Śuddhodana was a descendent of the Ikṣvāku dynasty and his might was invincible like that of the Ikṣvākus (*aikṣvāka iśvāku-sama-prabhāvaḥ*). Because Lord Buddha's father and Lord Buddha himself belonged to the Ikṣvāku dynasty, it was in tune with the political perceptions of the age that the Korean King Kim Suro gets a queen from Ayodhya, in his quest of a new and sacred order, as he became the first Buddhist king. The rocks and ruins strewn around Kimhae have come from a foreign land and are the proud heirs of the Indic legacy of the Princess. The tombs of the King and Queen in Hoehyon-dong city are preserved as a historic site by the Government of Korea. The Princess of Ayodhya has been the sense of being of the Korean people and the presence of a profound order as she graces the flowing time mingled in the flow of the world. The Samguk Yusa (3.136–37) says that Aśoka shipped gold to Sap'o. In 574 a 16 feet high image of Lord Buddha was cast at the Hwangnyong Monastery from this gold (Lee 1969:66). The Korean tradition has been to connect their Buddhism with India as a symbol of their identity as distinct from the Chinese.

The Samguk Yusa says that the kings of the Silla dynasty who united the country are kṣatriyas. The Chinese pilgrim to India Yijing says that the Sanskrit name of Korea is Kukkuṭeśvara. Li-yen of Kucha also gives the Sanskrit name of Korea in his Chinese-Sanskrit lexicon.

The famous Korean author of books for the young generation Mr. Lee Jong-ki came to India in June 1974 to visit Ayodhya and discuss with Indian writers and historians. He had found the reference to Ayuta (= Ayodhya) in Samguk Yusa written by Iryŏn (3.137–138) that the Princess reached the Korean port (now Kimhae city) on 27 July 42 with a stupa. Its stones are not Korean but imported and the stupa in front of the tomb of the Queen has the symbol of Sūrya referring to her solar dynasty (*Sūrya-vaṁśa*). It includes the words: "I am a princess of Ayodhya" The book of Mr. Lee was the best seller of 1972. He left for Ayodhya as soon as he touched Delhi. He walked from house to house, street to street, and discovered a striking similarity between the motifs on temples and the royal tomb at Kimhae. "The design of two fishes appearing on the main beam under the eaves of the entrance to the queen's tomb had been baffling to Korean experts. Imagine what a surprise I got when I found these symbols decorated every house and hut of Ayodhya. My joy knew no bounds at this discovery. What was hidden from us for so many years glaringly stared at me in Ayodhya. My heart lept every time I saw the two fishes and the lotuses. All the heat and discomfort were forgotten at the face of this discovery" said the 45 year young writer. He also studied the old map of Ayodhya and its suburbs and it was shaped like a fish. It is confirmed by the Skanda-purāṇa which says that Ayodhya the city of Viṣṇu is shaped like a fish. This is the symbol on the tomb of the queen in Kimhae. The city of Hoehyon-dong is home to the tomb of King Kim Suro and his queen Ho Hwang-ok of Ayodhya. When Lee was leaving for Korea he felt that "Ayodhya is the beginning of yet another beautiful journey. As I go into this journey in the future, I hope to close the gap of the past 2000 years and give new impetus to the road the princess of Ayodhya took to Korea. The relief of a solar pattern on the tomb of King Kim Suro is the symbol of the Sūrya dynasty that once reigned over the area (i.e. Korea)". Mr. Lee was a research member of the Korean Institute for Buddhist studies.

The Gaya kingdom began in 48CE and developed into a powerful state with a highly developed culture for more than 500 years until its end by Silla in 562CE.

Lee discovered an ancient map of the Indian Ocean carved on a stone near a stone sculpture on Mount Choson near Kimhae, Kyongsang Namdo. The mountain was the site of the ancient Gaya kingdom. The second monarch of the Gaya kingdom King Kodung welcomed an Indian saint on Mount Choson where the stone map was found. Mount Choson means receiving a saint. It was named after this legend entwined with a historical fact.

The Queen had brought the Pasa Stone Pagoda from India which sanctified the kingdom of Gaya. It is preserved and its stones are not Korean (plate 1).

Prof. B.M. Kim a descendant of King Kim Suro headed a delegation to Ayodhya in 1997 to meet Raja Bimlendra Mohan Prasad Mishra whose ancestors had ruled over Ayodhya. The Government of Korea decided to commemorate the ancient ties by erecting a monument in Ayodhya. The Prime Minister of Korea Kim Jong-pil was in Ayodhya to participate in the annual memorial ceremony of King Suro. He was the chief guest. Mr. Mishra participated in the function on 28 Apr 1999. Seven months later, a Korean delegation entrusted with finding a site for the monument brought seven tons of stone needed to build the three metre high monument. Another Korean delegation headed by the mayor of Kimhae came to approve the site on the banks of the

Sarayu river. The Koreans were to invest Rs.200 crore to develop Ayodhya as a 'sister city' of Kimhae. For the Koreans it is psycho-history, more real than what happened. Korean delegations come to pay homage at the monument in Ayodhya dedicated to the Queen in March. Six million Koreans trace their ancestry to the royal couple King Suro and Queen Suriratna. The memorial to Queen Suriratna was inaugurated in 2001.

The Korean legend of the Indian princess is narrated in Samguk Yusa, a Korean text written by monk Iryŏn (1206–1289CE). In the text, the princess says she is a 16-year-old princess of Ayuta in India, and that her family name is Ho and her name Hwang-ok (yellow jade in Korean). The princess narrates the circumstances leading to her marriage to King Suro thus: "In May this year, my father and mother said: 'We had a dream last night, in which we saw a God who said, 'I have sent down Suro to be king of Gaya. Suro is a holy man, and is not yet married. So send your daughter to become his queen'. Then he ascended to heaven. My daughter, bid farewell to your parents and go." Gaya was a city-state located on the banks of the Naktong river. In the sixth century, it was absorbed into the Silla kingdom of Korea.

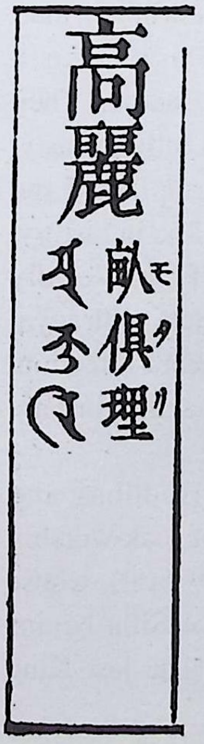
It was the Hwang-ok legend that prompted Mr. Kim Jong-Pil to invite Mishra for the memorial ceremony. The letter of invitation, dated 26 March 1999, read thus: "Being the 72nd generation descendent of King Suro of the Gaya kingdom, I would like to invite descendants of the Ayodhya royal family to the memorial ceremony for King Kim Suro to be held this spring." The Koreans regard Mishra as the descendant of Hwang-ok because his family, like the Gaya royal family, has two fishes as the insignia. Mishra finds the Korean version difficult to believe. His family history is only 300 years old, and it is traced back to Sadanand Pathak, a landlord in Bhojpur, Bihar. Pathak's son Gopal Ram migrated to Ayodhya, and Mishra is his 11th generation descendant.

Funding by IKS-MoE

3. SANSKRIT NAME OF KOREA

I-tsing (Takakusu 1896:17) says: "Those who respect the cocks are the people of Korea, which is called in India Kukkuteśvara, *kukkuṭa* meaning 'cock' and *īśvara* 'honorable'. People in India say that that country honors cocks as gods, and therefore people wear wings on their heads as an ornamental sign (Lee 1969:85): The cock (*kukkuṭa*) is a characteristic of Skanda the God of War. The cock is bellicose and has a characteristic way of jumping when fighting. Young men leap while fighting in single combat and it is often compared to cock-fighting. Skanda 'jumper' illustrates this way of fighting. The other name of Skanda is Kumāra 'young man', the deification of a young warrior. The cock may be regarded as a theriomorphic form of Skanda (Liebert 1976:276).

Alongwith Buddhism, Korea got her social and political institutions, arts and sciences from China. It led to remarkable development in painting, frescos, sculpture and architecture. Music and musical instruments evolved in Korea under Buddhist influence. Indian Buddhists served on the Imperial Bureau of Astronomy in China. In the seventh century three schools of Indian astronomy were prevalent at Ch'ang-an. They were headed by Gautama, Kāśyapa and Kumāra. Since 721, the Buddhist monk I-hsing adopted a new calendar based on Indian sources. He has the credit of inventing the first mechanical clock. The astrological influences of the nine planets resulted in special temples to them. All the learning was transmitted to Korea. The Korean Tripiṭaka preserves the *Ts'i yao jang tsai kiue* to avert evil influences of the seven planets. The Korean Tripitaka has medical texts on curing the diseases of children, pregnant women, and those that arise in meditation.



Li-yen was born in Kucha. Dharmacandra of eastern India visited Kucha, Li-yen became his disciple, received ordination in 726 and learnt Sanskrit. He followed his master to China in 730 and arrived in Ch'ang-an in 732. Dharmacandra had Sanskrit mss on medicine and medical plants. The Emperor requested him to translate them. He did it with the help of Li-yen. Li-yen passed away between 789 and 795. He wrote the Sanskrit-Chinese Vocabulary in the last years of his life (Bagchi 1937:2.340f). It (39a5, Bagchi 1929:295 no.868) gives the Sanskrit name of Korea as *Kao-li* in Chinese, and *Mukuri* in Sanskrit written in pre-Nagari. The Chinese transcription of *Mukuri* is *Meu-kiu-li*. A Tibetan ms brought by Pelliot from Tunhuang gives *Mu-lig* as the Turkish name of Korea. Theophylaste Simocatta who wrote in 610CE mentions the country as *Mukrit* (or *Mukri*). He had a good memory and learnt Sanskrit besides other languages. He was known as a good translator and he received an imperial order to help Amoghavajra. He also collaborated with Prājña of Kapiśā.

Funding by IKS-MoE

4. INTRODUCTION OF BUDDHISM IN THE THREE KINGDOMS

The Old Chosŏn kingdom founded by Tan-gun emerged as the strongest and consolidated by the beginning of the fourth century BC. The Chinese Emperor Han Wu-ti destroyed the kingdom in 110BC and four commanderies were established to govern the northern half. Within a short span, the new kingdom of Kokuryŏ (37BC–668CE) emerged in the north. A nation of warriors, led by valiant kings like Kwanggaeto (r. 391–410), they conquered the tribes and drove out the Chinese in 313CE. Its territory thrust deep in Manchuria and also stretched far into the south.

The Paekche Kingdom (18BC–660CE) developed in the south in the vicinity of modern Seoul. It developed into a prosperous and civilized state, trading with its neighbours. Paekche scholar Wang In served as a teacher to the Japanese crown prince. Paekche passed on Buddhism, Chinese ideograms, political and social institutions to Japan.

Silla (57BC–668CE) was the last to adopt foreign creeds and ideas. It developed remarkable power from Buddhist teachings and its unique corps of Hwarang 'Flower of Youth' was based on the Maitreya cult of power. It allied with T'ang China to subjugate Kokuryŏ and Paekche. The allied forces were successful and Korea was unified for the first time in 668CE. The survivors of the Kokuryŏ kingdom repulsed T'ang forces in Manchuria and the northern part and established the Parhae kingdom in 698. The Three Kingdoms were related ethnically and linguistically and unified Silla was a natural evolution with a sophisticated political structure and Confucian ethics.

Maitreya cult was practised at the Silla court by young aristocratic warriors who formed a fraternity known as the *Hwarang* 'Perfumed Followers of the Dragon Flower'. This name is a n allusion to the nāgapuṣpa tree under which Maitreya Bodhisattva will become a Buddha. They had a major role in the government both during the Three Kingdoms and the Unified Silla dynasty. They were responsible for national unity. The Buddhist kingdom of Silla accomplished the unification of the Three Kingdoms and formed the nation state of Korea for the first time in history. Ever since, Korean Buddhism was the destiny and defence of the land. The "Five Worldly Commandments" formed the basis of a national ethos. They were: (i) to serve the state with loyal heart, (ii) to give filial respect to one's parents, (ii) to share with one's friends a sincere affection, (iv) to fight without retreating, (v) and never to take life without purpose. Sŏn (Zen) and sword are one: *bhakti* is transitive to *śakti*.

Mount Namsan 'South Mountain' abounds in vestiges of Buddhism. Buddhas and Bodhisattvas are carved in relief in its rocky cliffs and boulders, as an assimilation of rock worship of the ancients and Buddhism. It is the spiritual home of the Silla kingdom (57BC–935CE), whose vestiges of Buddhist glory are crusted in every fold of the valleys. The history of Silla begins and ends in this mountain. The first King of Silla built his palace at its foothill. The last King

Funding by IKS-MoE

Kyŏng-ae saw his last days here. More than 100 Buddhist monastic sites, 80 stone images of the Buddha and Bodhisattvas, and 60 stone pagodas most of which are still intact have been counted. The area is heavily laden with relics and legends. The Rock of Buddhas (Puch'ŏ-bawi) has icons carved on all four sides: Bhaiṣajyaguru (Yaksa-yŏrae) on the east, Amitābha and Avalokiteśvara on the west, Śākyamuni on the northern wall, and Ratnasambhava (Posaeng-yŏrae) on the south. People come to the mountain to find peace of mind.

Buddhism was officially introduced into Korea during the period of the Three Kingdoms: Kokuryŏ received it in 372, Paekche in 384, and Silla in 527. Monk Sundo brought an image of Lord Buddha and sutras in 372 and monk Ado came in 374. The Indian master Mallānanda brought Buddhism to Paekche in 384. It gave the Three Kingdoms a new meaning: they became civilization. In its first energy and freshness it filled the country with benefits, nourished art, diffused education, made roads, established resting places, promoted beneficence and multiplied comforts in a thousand forms. It was a humane system of morals and of aspirations to nobility: it made vivid and tangible the presence of a profound social and cultural order. Life and land, form and sound, deeps and dreams were saturated with Buddhism.

Sundo towered above others in virtue and was compassionate in helping living beings. He came to P'yŏngyang during the reign of King Haemiryu (371–84) of Kokuryŏ (Lee 1969:26). Fu Chien (338–385) of Ch'in sent an envoy accompanying Sundo with images and sculptures. The King and court welcomed them in front of the palace gate with sincere respect. He transmitted the Compassionate Lamp of the Western Region (i.e. India) and hung up the Wisdom-Sun in Korea. He could not spread the Dharma very far, but made a beginning. He was endowed with great wisdom and was an unusual person like Dharmaratna one of the two Indian teachers who introduced Buddhism to China (Lee 1969:30–32).

Ado was born in 357, went to see his father at the age of sixteen, and to his mother at the age of nineteen (375). He was distinguished in appearance, his miracles were strange and wondrous flowers rained from heaven when he preached. The State of Liang (502–557) sent an envoy with gifts of robes and garments to Silla, but none knew either the name or use of the incense. It was sent out and Hoja saw it and said: "When burnt, it emits a sweet fragrance which carries one's devotion to gods and spirits." Upādhyāya Ado came to the house of Morye. His appearance was similar to Hoja. He passed away after several years (Lee 1969:50–56).

The Kapsa Monastery was founded by monk Ado in 420. He was born in Kokuryŏ as the son of a Chinese envoy who had came to Kokuryŏ and married a Korean girl. He was sent to a monastery at the age of five for religious instruction and at 16 he went to China to complete his education. He returned to Korea and became the first preceptor to Silla. Kapsa is situated in a most beautiful forested valley. A 16th century bell cast during the reign of King Sonjo is within the entrance gate. Sanskrit characters are engraved across its top and images of Bodhisattvas adorn the sides. The main hall of Taeungjon is the oldest building. Characters on its plaque were written by

Funding by IKS-MoE

an eminent calligrapher Han Sokpong in 1699. The central image is sitting Śākyamuni (Sokkamoni). He is flanked by standing Pohyan Posal on the left, and by standing Munsu Posal on the left.

The renowned monk Ŭisang of the Silla visited Kapsa, and changed the character *Kap*. The original meaning was 'mountain slope' but the new character means 'first or best.' Three thousand monks were living here in the 16th century. An old monk Yongyu collected firewood from the hillside to heat the monastic rooms. He carved some into fighting sticks. The abbot encouraged him to spend more time reading the sutras than collecting sticks for fighting. One day, Japanese armies attacked the temple. When the Hideyoshi army arrived, the monks were ready and ambushed the Japanese soldiers. Monk Yongyu led the march inspite of his old age, the monks won and the Japanese soldiers withdrew. The Japanese returned with reinforcements and burnt down all the buildings to the ground. The old buildings are only from the early 17th century.

Mallānanda was from Central Asia (Hu) and came to China. He came to Korea after the enthronement of King Ch'imnyu of Paekche in 384. The king went to the outskirts of the capital to greet him, worshipped him and listened to his sermon respectfully. Court's encouragement and the esteem of subjects rapidly advanced Buddhism. A monastery was established on Mount Han (modern Kwangju) in the spring of 335 and ten monks were ordained. Buddhism flourished in Paekche as in Koryŏ (Lee 1969:45–49).

Monk Pŏpkong was the 23rd King Pŏphŭng (514–540) of Silla. He was seven feet tall, generous and loved his people who regarded him a sage. He attempted to spread Buddhism, but ministers opposed him. He summoned his officials and said that we should erect monasteries and cast images to continue the fervour of our ancestors. In 529 the Grand Secretary Pak Yŏmch'ok, then twentysix years young, proposed a strategy that was a success ultimately. The King said: "Though you are a commoner, your mind harbours thoughts worthy of brocaded and embroidered robes." Afterwards a royal decree was issued to erect a monastery in the Forest of Heavenly Mirror. Officials denounced it. The King remarked that he did not issue the order. Yŏmch'ok spoke: "I did this purposely. If we practise Buddhism, the whole country will become prosperous and peaceful." The execution of Yŏmch'ok was ordered. A miracle happened as he was beheaded. The sun darkened, flowers rained from Heaven, and the earth quaked violently. The King and officials were terrified. All took oath to worship the Buddha. In 534 the trees were felled to construct a monastery on the Forest of the Heavenly Mirror. On the completion of the monastery the king became a monk under the name Pŏpkong. It was the first monastery in Silla. The queen became a nun and lived in the Yŏnghŭng monastery. In the reign of King T'aejong Muyŏl (654–661) Prime Minister offered his two daughters as maids in the monastery. The power of Yŏmch'ok could dispel the clouds of illusion and cause the wisdom-sun of Emptiness to radiate everywhere (Lee 1969:57–63).

Pŏphŭng came to the kingdom of Silla on 27 Apr 527.

Funding by IKS-MoE

Monk Uiyŏn of Kokuryŏ loved to propagate the Dharma. The Prime Minister of Kokuryŏ Wang Ko-dŏk had deep faith in Buddhism. He wanted to spread Buddhism in Korea. He sent him to China to get details about the history of Buddhism and treatises of Daśabhūmika, Prajñāpāramitā, Bodhisattva-bhūmi and Vajracchedikā. Ŭiyŏn went to Fa-shang of the Ting-kuo Monastery who expounded the Tripiṭaka splendidly during the reign of Emperor Wen-hsüan (529–559). The wonderful doctrine shone brilliantly like the dawn, coming from the Wisdom-Sun in the West (= India) and pouring the fountain of Dharma into the East (= Korea). He returned to his country and promulgated wisdom (Lee 1969:35–39).

Pŏbun (secular name Kong Nŭngjong 534–576) ascended the throne at the age of seven. He was benevolent and strove to uproot evil. In 544 Hŭngnyun Monastery was completed and people could enter the clergy. In 549 the Liang emperor sent relics. In 553 Hwangnyong/Yellow Dragon Monastery was constructed. In 565 the Ch‘en sent 700 rolls of sutras and treatises with monk Myŏnggwan. In 566 two monasteries Chiwŏn and Silche were done. In 574, a 16 ft high image was cast at the Hwangnyong Monastery with the gold that Aśoka had shipped to Sap‘o.

The king and officials had the problem of finding talented persons to elevate them to positions of service. The system of **hwarang,** who were instructed in righteousness, was instituted. Ministers, generals, and high officials were chosen from them. The king had come to the throne as a child, was devoted to the Buddha and became a monk in his advanced years. He took the name Pŏbun ‘Clouds of Dharma’. Dharmameghā is a Buddhist samādhi. He was buried on the peak near Aegong Monastery (Lee 1969:64–69).

In **535** the first great cathedral of Buddhism was founded and called **Pulguksa**. It is the oldest surviving Buddhist monastery of Korea. It means: *pul* ‘Buddha’, *guk* ‘land’, *sa* ‘monastery’, a monastery that springs from the deeps of Buddhism, to celebrate the new dynamic and vital order that was to determine the tonality of Korean life for centuries. The most skilled workmen were summoned to make it a monument of restrained dignity and quiet peace. In the white patience of the Toham mountains, is the nimble geometry of the mind, the Pulguksa. The monastery is built on a stone platform, and originally a lotus pond was located at the foot of its retaining wall. As the pilgrim mounts 33 steps to reach the two temples, he symbolically leaves the soiled world behind. Its design and construction are in balance and symmetry that has outlasted earthquakes, tempests and wars. The total effect is restrained dignity and quiet peace, poise and perfection. Even today, young feet of newly married couples stroll in to seek the intensity of the pure; and the monastery is wrapt in life, in all-ness of time (pls.2, 3 and 4).

It is a superb artistic gem of architecture created at the zenith of Buddhist efflorescence. The same means ‘Monastery of the Land of the Buddha’. Pulguk is Buddhakṣetra where accumulation of merit (*puṇya-sambhāra*) and collection of knowledge (*jñāna-sambhāra*) and specific vows (*praṇidhāna*) produce a universe or field where Lord Buddha leads beings to enlightenment. It was renovated under King Munmu (r. 661–80). In 751 the Prime Minister Kim Tae-song of King

Kyŏngdŏg ordered its reconstruction. The 80 wooden buildings of the monastery were completed in 774 in the reign of his successor King Hyegong. It was the cradle of Buddhism and it prospered during the thousand year long existence of Silla. The wooden buildings were burnt down by the Japanese in 1593. The buildings were reconstructed in 1969–73 to resemble the original appearance. The pagodas of Śākyamuni (Sokkat'ap) and of Prabhūtaratna (Tabot'ap) relate the monastery to the Lotus Sutra (Saddharma-puṇḍarīka-sūtra). The Lotus Sutra was to ensure the security of the state, sovereign and people against wars and internal troubles, natural calamities and epidemics (see Jacques May, Chingokokka 'Protection de l'Etat', in the *Hōbōgirin* 4.322–27). The monastery has many national treasures: two pagodas of Śākyamuni and Prabhūtaratna, four stairways of Blue Clouds, of White Clouds, of the Lotus Flower (representing the Lotus Sutra), and of Seven Treasures (Saptaratna of a Universal Monarch or Cakravartin) that contribute to the prosperity and security of the country. The seven treasures are queen, prime minister, general, horse, elephant, cintāmaṇi and cakra (details in Beer 1999:165). The Lotus Flower Stairway represents the flamonium or *brahmaṇya*, and the Stairway of Seven Treasures the regnum or *rājanya* dimension. They are the two dimensions of an ideal state where values (*brahmaṇya*) and material prosperity (*regnum*) are secured by Dharma and the Cakravartin. The seven treasures represent continuity of progeny (queen), good administration (prime minister), defence (general, horse, elephant, cakra/missiles), and a developing economy (cintāmaṇi).

The Prabhūtaratna Stupa has a unique design which cannot be found in any monastery. It has steps on four sides and square stone columns in the four corners of the base platform. There is a lion on the east (?). This stupa represents a chapter of the Lotus Sutra on the epiphany of the stupa. Its symbolism has to be studied in comparison with the Sutra amd commentaries thereon (pl.4).

The compound is divided into two parts by a stone embankment: Buddha Land and the mundane world. The part above the embankment symbolizes the Buddha Land, and the part below the mundane world. The Buddha Land is divided into three halls of Śākyamuni (Taeung-jŏn), Amitāyus (Kungnakchŏn) and Vairocana (Pirojŏn). They represent three major traditions of Buddhism, namely Ekayāna (Śākyamuni of the Lotus Sutra), Sukhāvatī school (Amitāyus), and Avataṁsaka (Vairocana). Two elegant stairways lead to the Chahamun Gate that opens to the main temple of Śākyamuni. The two are Blue Cloud Stairways (Chŏng-un-gyo) and White Cloud Stairways (Paegun-gyo). The main hall was reconstructed in 1695. It is connected to the Hall of No Words (Musolchŏn) which is for sermons.

The graceful Śākyamuni Stupa is in sharp contract to the complex and ornate Prabhūtaratna Stupa, which is fondly called Muyongt'ap 'Pagoda of No Shadow'. It refers to the sad love story of Asanyo, the wife of Asadal the sculptor of Prabhūtaratna Stupa, who waited endlessly for the return of her husband who was lost absorbed in the timeless of construction. Despairing of his return, she threw herself into the Yŏnji 'Shadow Pond'. The superb balance and harmony of the Pulguksa represent the spirituality and aestheticism of a valorised world. In accordance with norms of geomancy and ancient notions of architecture, man-made structures should harmonize with the surroundings. The monolithic monastery is in harmony with nature. It takes on different guises as light and shadows shift with weather changes (pl.3).

Monk Wŏngwang "Consummate Brilliance" (542–640) of Silla became a novice at the age of thirteen. In 590 he went to China and received subtle instructions. He is the first known Korean monk to have journeyed to China to study under eminent Chinese masters. He mastered the essence of Tattvasiddhi of Harivarman, translated by Kumārajīva and several other treatises. He studied the Mahāparinirvāṇa-sūtra and attended the lectures of monk Tanqian (542–607) in Chang-an. He cherished the style of Mahāyāna-saṅgraha by Asaṅga and won great acclaim in the Sui capital for his exposition. In 600 he returned to his country after 12 years and went to his old retreat on Sangi mountain, the Hwangyongsa Monastery. Unmun Monastery was built here for the stay of the master. In 613 he headed a group of hundred monks at a ceremony in the Hwangnyong Monastery to expound the Sutras. Kwisan and Ch'wihang, both veterans of a campaign against Paekche who had performed wonders of valor, came to the master and asked for a maxim. The master replied: "There are ten commandments of the Bodhisattva ordination. Since you cannot practise all of them, here are five commandments for laymen: serve your sovereign with loyalty, tend your parents with filial piety, treat your friends with sincerity, do not retreat from a battlefield, and be discriminating about taking life." He devised these five secular injunctions (sesok ogye) at the request of two Hwarang youths named Kwisan and Ch'uhang. This fivefold moral code for the militant Hwarang is his major historic contribution to the unification of Korea.

On one occasion when the king was seriously ill and no medicine would help, master Wŏngwang was invited to the palace and expound on the mysteries of the Buddhist scriptures. Monk Wŏngwang complied and standing by the bedside explained Buddha's commandments of repentance and faith. Later in the evening when the king was listening intently to monk Wongwang, he glanced toward the masterly head, he was surprised to see him enveloped in a shining light. The queen begged that the monk not leave. As Wŏngwang stood beside the bed like the shining rays of the evening sun the king's strange illness left him.

On one occasion the king's daughter became ill and there seemed to be no cure until he heard of a mysterious herb to be found only in the Kingdom of the West. Emissaries were sent to find this healing herb but when they arrived the Sea Dragon King informed them that he would present the Kumgang Sammae Kyong (Diamond Samādhi Sutra) which if interpreted would bring healing to the king's daughter.

"Only the wisdom possessed by the great monk Taean can compile the pages of this scripture," the Sea Dragon King commented. "After the Kumgang Sammae Sutra is pieced together you will have to call on monk Wŏnhyo to interpret the meaning. After the interpretation is given the princess will be healed." The emissaries returned with the sacred scriptures and informed the Silla king as to what must be done. The king immediately sent out a messenger to bring monk

Taean to the palace to commence work on the compiling of the sutra. Monk Taean refused to come and finally the king himself went into the capital to plead with the priest. The king tended in person the master when he was nearing his end. Giving his last commandments in a lucid and compassionate voice the master passed away in 640 at the royal monastery of Hwangnyongsa, at the age of ninetynine years.

His disciple Wŏnan of Silla enjoyed plumbing the mysteries of Dharma. He travelled to China, studied the sutras and treatises, and understood their subtlest meanings. He resided in the Chin-liang Monastery. His end is not known (Lee 1969:74–82).

Korea's unification was the outcome of the **Hwarang** corps of talented young men chosen for their chivalry and commitment to the State. Silla state trained them on three levels of (i) academics (philosophy, classics and morals), (ii) military arts (horse riding, swordsmanship, archery and strategy) and (iii) cultural arts (poetry, painting, music and dancing). They followed the five principles set by the eminent Buddhist monk Wŏngwang: (1) to be loyal to the king, (2) to obey one's parents, (3) to be faithful to one's friends, (4) never to retreat in battle, and (5) not to kill unless necessary. The greatest among them was Kim Yu-shin (595–673) who joined the hwarang at the age of 15 and was a master swordsman by 18. Kim was in command of Silla forces when they captured the capital of Paekche in 660 and defeated the Kokuryŏ in 668. The Silla capital, present day Kyongju, had a population of over one million, with magnificent royal palaces and Buddhist temples. Buddhism flourished under the patronage of the court and nobility. The Pulguksa Temple and Sokkuram Grotto are the religious fervour and creative genius of the Silla period. In 935, the Silla King gave the power to Wang Kon (posthumous name Taejo) founder of the Koryŏ dynasty. Parhae was overrun by the Khitan in the 10th century and the ruling class took refuge in Koryŏ. Wang Kon the founding king of Koryŏ wanted to recover the lost territory of Kokuryŏ in Manchuria. Hence he named his kingdom Koryŏ, from which the modern name Korea is derived. Koryŏ adopted Buddhism as the state religion. Yi Songgye (posthumous name King Taejo) founded the Chosŏn dynasty as Confucian intellectuals helped him to overthrow the Koryŏ dynasty. He shifted the capital to Seoul in 1394. The high point was the reign of King Sejong (r. 1418–50) when Korea enjoyed an unprecedented flowering of culture, including the invention of the Hangŭl script.

The hordes of warlord Toyotomi Hideyoshi overran most of Chosŏn and the peninsula was devastated. Koreans put up spirited resistance. Admiral Yi Sun-shin cut off the Japanese supply lines. The Japanese withdrew, the war ended in 1598, but with a disastrous impact on Korea. Admiral Yi-shun (1545–98) is the greatest hero of Korea. He effected innovations in military strategy, built up naval defences by manufacturing warships and training their crews. His famous "turtleships" (*kobukson*) added fire power and speed. As Japanese ships were preparing to return home, Admiral Yi was struck by a stray enemy bullet. Calling his son and nephew he said: "Do not weep. Do not announce my death. ...We are still fighting. Finish the enemy to the last one."

Funding by IKS-MoE

They had sunk more than 200 Japanese ships in this battle. Koreans honour him for his unquestionable loyalty to the nation. King Injo (r. 1623–48) gave him the title 'Lord of Loyal Valor' (Chungmugong) in 1643. Admiral Yi insisted: "He who risks death shall live, and he who seeks life shall die". Korea remained a "hermit kingdom" opposed to the West and its technology, diplomacy and trade. Hence Japan was able to annex Korea in 1905 and end the Chosŏn dynasty. Korea became free after 35 years of colonial rule when the Republic of Korea was established on 15 Aug 1948.

5. MAITREYA IN THE POLITY OF KOREA

Four aspects of Maitreya are being clarified for the first time: (i) Maitreya and the hwarang elite, (ii) kuṇḍikā as his attribute, (iii) colossal images with a two-tiered stupa on the head, (iv) pensive images of Asaṅga who received the "five books of Maitreya" from Maitreya himself in the Tuṣita heaven. The five books are: Abhisamayālaṅkāra, Mahāyāna-sūtrālaṅkāra, Ratna-gotra-vibhāga, Madhyānta-vibhāga, Dharma-dharmatā-vibhāga.

Maitreya and hwarang elite. Korean Miruk is a transcription of Maitraka from Mitra/Mithra, the Indo-Iranian god of light. The position of Mithra in Iran was greater than that of Mitra in India. The Avestan hymn Yašt 10 depicts him as the god of heavenly lights, the protector of the righteous, the arch foe of evil and darkness, and hence the god of battles. In Mihir Yašt 10, Mithra appears preeminently as a god of battles, and in later times he became the favourite deity of the Roman soldiers. The diffusion of Mithraism was the work of the army. *Deus invictus Mithras* "the invincible god Mithra" became his commonest title. The most important three kings of Parthia bore the name Mithradates I (174–160BC), II (ca. 124–87BC), III (56BC). The great translator of Buddhist sutras into Chinese was the Parthian prince turned monk An Shih-kao. He came to Loyang in 148 CE and worked till his nirvāṇa in 170 CE. He translated 176 sutras into Chinese out of which 54 exist in the Taisho Tripitaka (LC.2014:119–121). The Khotanese and Sogdians were Iranians and great translators of Buddhist sutras. Maitreya as a god of war was part of the imperial tradition of the Iranian peoples and the transmission of his martial role was natural.

The diffusion of Mithraism in Rome and the vast Roman empire was due primarily to the army, many of whose soldiers were drawn from the Anatolian centres of Mithraic worship. Diocletian claimed *Sol Invictus Mithra* as the 'protector of the empire'. A *miles* 'soldier' was initiated into the mysteries of Mithra by being branded on the forehead as a recruit in the army of Mithra, sworn to combat all evil. It was enlistment under a divine commander, *militia Mithrae* 'the army of Mithra'.

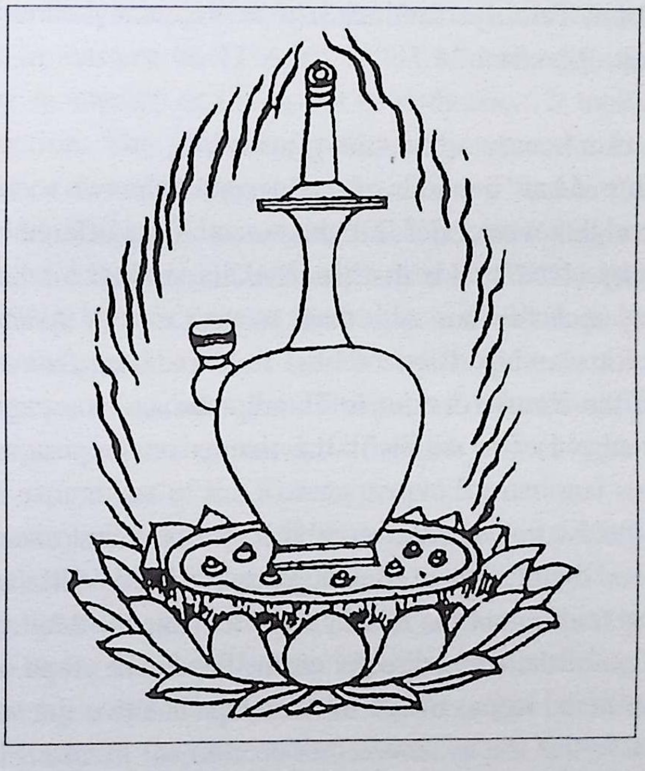
The hwarang corps during the Three Kingdoms and Unified Silla Dynasty were followers of Maitreya. They were elite martial units, aristocratic fraternity of "Perfumed Followers of the Dragon Flower". The name alludes to the Dragon Flower (nāgapuṣpa) tree under which Maitreya will attain enlightenment.

Kuṇḍikā of Maitreya. Bronze kuṇḍikā with silver-inlaid willows and aquatic birds is in the National Museum of Korea (National Treasure no.92). It is a masterpiece of the Koryŏ Dynasty (918–1392) in the brilliance of the metal craft of the period and in its graceful form and delicate inlaid design. The aesthetic application of blank (*śūnya*) space in the inlaid landscape reveals abstraction. The cloud patterns around the shoulder and the lower base give it a distinctive appearance. It was produced in the early 12th century, the highpoint of Koryŏ's metalcraft.

Funding by IKS-MoE

Kuṇḍikā was not a water container, nor was it meant for monks. It was a ritual vessel for the rites of Maitreya. It contained *amṛta* to alleviate the suffering of the masses. The Chinese monk Yijing(I-tsing) describes a kuṇḍikā in his *Accounts of Buddhism* sent from the South Seas as follows. "Above a long neck rises a slender tube, the height of two fingers, that resembles a copper chopstick. Attached to the shoulder is a spout as large as a copper coin and as high as two-thirds of a finger. Lest insects or dirt enter the bottle, the two openings are covered with a cap or bamboo sliver, or scrap of fabric. The bottle can hold about 2 *doe* (3.6 liters) of water" (pl.6)

When the kuṇḍikā was transmitted to Korea, its shape remained similar to the Indian prototype. The Chinese envoy Xu Jing, who visited Koryŏ in 1123, during the reign of King Injong, noted in the *Illustrated Accounts of Koryŏ* that a kuṇḍikā was: "round around the belly with a short spout. Another spout at the top of the bottle is long with a joint in the middle. Above a disk-shaped joint is a slender tube that looks like a woman's hairpin or a writing brush."



Kuṇḍikā in the Vajradhātu-maṇḍala as the symbolic form (*samaya-rūpa*) of Maitreya.

Kuṇḍika[kā] is translated in Sino-Japanese as *kobyō* 'Hu vessel' where Hu means 'Iranian'. It has the head of a Garuḍa on top. Garuḍa denotes Viṣṇu and royal power. The symbol of Maitreya in the Vajradhātu-maṇḍala is a kuṇḍikā. The cults of Mithraism used grape-wine (*amṛta*) which has survived in the Christian eucharist of bread and wine. The narrow neck of the kuṇḍikā

Funding by IKS-MoE

was to prevent the spilling of the sacred drink of wine. The *kuṇḍikā* represents the ritual aspect (*puṇya-sambhāra*) of Maitreya.

Two-tiered stupa on the head of Maitreya. Maitreya as the deity of martial arts in the hwarang heritage has a two-tiered stupa on the head (pl.12). The Korean colossal images of Maitreya have a unique representation of such a stupa on the head, e.g. at the Gumdangsa, Popchusa and other monasteries. The stupa is usually shown in the crown, e.g. in a seated image from Gaya (Kim 1997 fig.199), or in a seated image from Kashmir (ib. fig.212). The stupa is held in the left hand on a long-stemmed lotus in Shika-shō-zuzō (TZ.89.102) and in Shoson-zuzō by Shinkaku (1117–80, TZ.88.39). Maitreya holds the stupa in both hands in dhyāna mudrā (Kakuzen 1183–1218, TZ.102.192).

The stupa placed on the head of the Korean images reminds of the pre-Buddhist meanings of the word. MW gives four meanings:

(i) A knot or tuft of hair, the upper part of the head in Nirukta 10.33, Ṛgveda 7.2.1, Pañcaviṁśa brāhmaṇa 13.4.4, Taittirīya-saṁhitā 3.3.6.5, Vājasaneyi-saṁhitā (*stupa*)

(ii) Crest, top, summit, Ṛgveda 1.24.7

(iii) Buddhist tope

(iv) The main beam of a house, Āpastamba-gṛhya-sūtra.

The first meaning 'tuft of hair' reminds of the legend of the two merchants from Ukkala who visited the Buddha in the eighth week after Enlightenment. They offered him rice-cake and honey. The Anguttara commentary (1.207) adds that the Buddha stroked his head and gave them eight handfuls of his hair. They took the hair with them to their city of Asitañjana, built a cetiya and deposited the hair in it for worship. Rays of blue light radiated from the cetiya on fast-days. Asitañjana was a city in the Kaṁsa district in Uttarāpatha and the capital of king Mahākaṁsa (Petavatthu Comm. PTS ed.111). See details in the chapter on Trapuṣa and Bhallika in LC.1993: 140–145).

The second meaning 'crest, top, summit' combined with the first meaning of 'upper part of the head' could have influenced the placement of a stupa on the head of Maitreya, instead of putting it in his crown. The hwarang tradition of the martial elite dedicated to Maitreya could have given rise to this special configuration of the stupa directly on the head. The stupa on the head has two tiers, i.e. one less than the three-tiered stupas meant for worship. The two-tier stupa on the head refers to the state, kingdom. The five-tier stupas commemorate eminent monks. Five means that they have merged back into the five elements of earth and sky, fire and water, and wind. In Sanskrit *pañcatvaṁ gataḥ* 'gone to the five elements' means deceased, dead.

The Gŭmdangsa Monastery to the south of Mount Maisan houses a huge hanging painting of Avalokiteśvara. It measures nine meters in height and five meters in width. In former days prayers were conducted to it for rain, and it invariably resulted in rainfall shortly thereafter. It was built in 814 during the reign of King Hondok of the Silla dynasty. Monk Naong Hwasang practised asceticism here. The daughter of Genereal Jon Bongjun led the Donghak Rebellion in 1894 against the establishment and foreigners. She sought refuge here. This monastery has a colossus of Maitreya (pl.7).

A huge image of Maitreya stands in the grounds of Kwanchoksa Monastery near Mount Nonsan (pl.8). It is one of the largest stone images in Korea from the Koryŏ dynasty. This 10th century colossus is called 'Unjin Miruk' and is about 60 feet high. Made of massive granite its skillful workmanship is of a high order. Its measurements are:
Merciful face is 8 ft from forehead to chin.
Between eyebrows: 5 ft
Between two corners of the mouth: 3 ft
Pearl-bead on the forehead: 4ft in diameter
Two-storeyed 7 ft high stupa is crowned with a lotus-inlaid diadem, 6 ft on top and 10 ft at bottom in horizontal length.
The 'high-hat' is actually a stupa to represent royalty. The stupa is a specific attribute of Maitreya.

The world's largest modern bronze Maitreya was dedicated in colourful traditional ceremonies in the historic Popchusa Monastery on 11 April 1990. A hundred thousand lanterns were lit all over the compound of the monastery on the eve of its dedication. It took six years for 35,000 men to complete the construction. The glistening bronze Maitreya stands 28 meters tall (one ear measures 2.3 meters) on a 5 meter high pedestal. 28 and 5 make 33 meters, which is the Trāyastriṁśa (= 33) Heaven of the Gods, and the 100,000 lanterns lit at the dedication ceremony are the *lakṣa-pūjā* (the hundred thousand fold worship) of sacred ritualia. 160 tons of bronze used in casting Maitreya and 2000 tons of granite for building the lotus pedestal and an underground chamber are the power of the grand in the reassurance of national reunification. Its hallowed body has a staircase with 108 steps, to eradicate the 108 agonies of humans. The underground chamber of 108 p'yong has an image in a pensive mood, 1/15 of the main image. This 33 meter (100 feet) high statue embodies the aspirations of the Korean people for national re-unification.

The Popchusa Monastery was built in 553 during the reign of King Chinhung of Silla. Two centuries later, in 776 monk Chinp'yo Yulsa erected a 12 meter tall gilt bronze Maitreya to pray for national prosperity and unity of the people. About 1,400 years old, it is one of the most outstanding and oldest monasteries in Korea. With a 27 meter high image of standing Maitreya , it was erected at the foot of Mt. Songni by abbot Uisin josa during the reign of King Chinhung of Silla and underwent repairs eight times in the succeeding dynasties of Koryŏ and Yi. This image was destroyed in the 19th century. In 1962, President Park Chung-hee made a donation to erect an image of Maitreya at Popchusa. It eroded, cracked and rusted beyond repair. In Jan 1984, a bigger bronze image was planned and after six years this largest image of Maitreya was consecrated in 1990 (pl.13).

The monastery preserves many relics of historic and cultural value, including an image of Buddha cut and shaped from a boulder. Designated as National Treasure no.5, the Buddha image dates from the Unified Silla kingdom.

Two stone lions with their out-stretched paws supporting an octagonal stone lantern are among the oldest of their kind in the country. A later addition to the monastery is the 27 meter high standing Buddha image, known to be the tallest of its type in the Orient. Erection of the statue was started by two Buddhist followers in 1939 but the construction work was suspended during World War II and the Korean War. It was finally completed in June 1964. A ritual ceremony is annually held to pay tribute to the colossal Buddha.

In speaking of the Popchusa Monastery, a mention should be made about Mt. Songni, a mountain secluded from the mundane world. The mountain is famed for is colourful autumnal tints; the monastic site is seen enveloped in "flames" swelling in all four directions around the monastery (pl.11).

Singers from the major monasteries came to sing hymns in praise of Maitreya. The entire surface of the monastery was covered with lanterns of all shapes and colours. During the eye-opening ceremony on 11 Apr 1991 relics of Śākyamuni were brought from SriLanka to be placed in the image. Three rainbows appeared in the clean sky over the monastic ground, without a single drop of rain. The Chief Abbot Yu asserted "When we build an image of Maitreya in our hearts too, all lives on earth will turn into lotus flowers, and thus the very world around us will become a pond of joy. Isn't it a sign that we can even move heaven when we are truly devoted".

Pensive images and Maitreya. The identification of pensive images as Maitreya has to be corrected from the Tibetan tradition of the Six Ornaments of India. These six masters got the Prajñāpāramitā, Yogācāra and Logic by divine transmission.

A nāgakanyā is giving the Prajñāpāramitā to Āryadeva and Nāgarjuna. Maitreya is transmitting Yogācāra to Asaṅga and Vasubandhu. Kṣitigarbha is imparting logic to Diṅnāga and Dharmakīrti. Their depiction on thaṅka scrolls and their details can be seen in Prince Palden Thondup Namgyal, *Rgyan.drug Mchog.gñis* (the book is in English, 1962, Gangtok, Namgyal Institute of Tibetology). A detailed study of the Korean and Japanese tradition can be seen in my *Cultural Horizons of India* 1997:6.1–31.

Maitreya is flanked by two pensive images, one of Asanga on the right with his right hand cupping the chin, and the other of his younger brother Vasubandhu who sits to the left of Maitreya with the left hand cupping his chin. The pensive images illustrated here are of Asaṅga (Korean *Sech'in*) with his right hand held up against the chin (pls.15–17).

Both the pensive masters are young. The Korean images show Asaṅga sitting in a relaxed pose on a cylindrical lotus stool with his left foot on the lotus pedestal, right leg crossed over the left knee, and the second finger of the right hand held gracefully against the right cheek. The fluid lines of the bent right arm rising smoothly upward blend harmoniously with the subtle curves of the fingers, the three-peaked crown resembling a slightly open lotus flower, the slightly raised knee, and the graceful folds of cloth around the knees creating a refined image of ascension and curves. The lower body is clad in supple folds of cloth which are carved onto the pedestal, giving a sense of stability. The overall harmony of curves and lines, and the left hand on the creases of the folds on his right leg that contrast with the simple folds of the robe cascading below the lotus stool add to the feeling of ascension.

The round, graceful face reflects the purity and innocence of a young boy. The succinct elegance of the bare torso along with the simplicity and conciseness of the three-peaked crown and two-strand necklace enhance the sense of innocence. The resilience and gracefulness of a young boy's underdeveloped chest and waist, and the soft shoulders and arms that are neither robust nor delicate create a definite mystique. The statue's unique beauty derives from the warm and exquisite texture of the gilt bronze. It is the most exceptional of the many statues cloaked in a soft, refined and elegant beauty. It is greatly admired as a divine work of art and thought to represent the most profound beauty inherent to statues by sublimating the noble spirit of the hwarang (a troop of young warriors that formed the core of Silla's military forces) with that of a regal prince.

Asaṅga and Vasubandhu on the the right and left of Maitreya can be seen in numerous caves of Yün-kang (e.g. caves 9, 10, 11, 12, 17, 18, 19). Maitreya sits cross-ankled on a throne and wears a crown. Both Asaṅga and Vasubandhu wear caps, sit on rattan stools under trees, with one leg pendent, and a hand raised to the cheek, in reflection, dwelling on points of refutation as a means to triumph over adversaries. The sitting posture is called *hanka shiyui* 'seated in meditation with one leg crossed over the other' in Japanese. The right hand raised to the cheek depicts the circular posture of *nigraha* 'keeping down, suppression, subjugation, defeat, knockout' the fifth step of Buddhist debate in Asaṅga's Abhidharma-samuccaya. While Maitreya wears a crown, the two disciples have caps, and while he sits on a throne they are on rattan stools. This triune composition is common in Tibetan thaṅkas. See details in my *Dictionary of Buddhist Iconography* 2.394.

In Mahāyāna, merit (*puṇya*) and knowledge (*jñāna*) are the two *sambhāra* (Korean *charyang*) of the Bodhisattva to attain enlightenment. *Sambhāra* means "equipment, requisite, accumulation". Kuṇḍikā as a symbol of Maitreya represents the *puṇya-sambhāra* or ritual aspect. Maitreya as the transmitter of doctrines is the *jñāna-sambhāra* or knowledge aspect represented by Asaṅga.

Funding by IKS-MoE

6. AVATAMṀSAKA IN KOREA

Avataṁsaka (Hwaŏm) became the dominant ideology of Korea. Unified Silla (668–935) had a more advanced understanding of Avataṁsaka than China and developed skills to express it in sublime art forms. In Avataṁsaka, the truth cannot be adequately explained by words alone, and enlightenment can be realised by achieving a perfect state of spiritual concentration (*sammae* = *samādhi*). Samantabhadra had attained enlightenment through samādhi and he presented teachings on *pratītyasamutpāda* (*yeongi sasang*) on the universal oneness of all things. According to the Gaṇḍavyūha, the enlightened state can be achieved through the *siṁha-vijṛmbhita-samādhi* (*sajabinsin sammae*). The intrepidness of a lion (*siṁha*) is compared to reaching a state of samādhi. Since enlightenment cannot be explained or learnt through words and forms alone, a disciplined regimen of training and meditation is a *sine qua non*. The four lions on the corners of the pedestal of Hwaŏmsa Monastery supporting the body of the pagoda serve to symbolise the attainment of the *siṁha-vijṛmbhita-samādhi*, and the pagoda as a whole symbolizes the teachings of the Avataṁsaka.

This Hwaŏmsa stone pagoda has a unique structural elegance. It is positioned above a two level pedestal, has a three-story body, topped with a stone roof. Three heavenly maidens dancing (*Nṛtyā*), playing musical instruments (*Vādyā*) and holding flowers (*Puṣpā*) are engraved on each face of the lower pedestal. The statue of a monk sitting on a lotus blossom at the centre of this pedestal is surrounded by four lions. The four lions support the body of the pagoda. The first of the three stories of the pagoda features images with a door in the middle, in each of the four sides:

west	Vajrapāṇi
south and north	Four Guardian Kings (Caturmahārājika)
east	Indra and Brahmā

In front of the pagoda, is a stone lantern figurine of monk Yŏngi josa the founder of this pagoda. A stone lantern is positioned atop the kneeling Yŏngi. As a devoted son, he dedicated the pagoda to his mother who sits within the pagoda. He is conducting a memorial service in honour of his mother with a tea offering. It corresponds to the offering of water (*tarpaṇa*) to the ancestors in śrāddha rites of India. The name of this site *hyodae* 'filial mound' aptly reflects the rite.

The statue of a monk found within the stone pagoda surrounded by four lions, has been identified as one of the 53 kalyāṇamitras whom Sudhana kumāra (*Seonjae dongja*) visits. The representation of just one kalyāṇamitra would be disintegration of the number 53 (really 54 including the worshipper). This single image should better be identified as Sudhana the supreme seeker. The devoted son who dedicated the pagoda to his mother was like Sudhana in realising filial piety.

Funding by IKS-MoE

According to legend, monk Yŏngi came from India to Mount Chirisan along with his mother who was a nun. He established the Hwaomsa Monastery in the sixth century and preached the wisdom of Avataṁsaka to about three thousand disciples. They spread this wisdom throughout the land of Korea. But a history of the monastery says that these granite monuments were erected in the 7th century by the well-known monk Chajang in memory of Yŏngi and his mother.

The four crouching lions facing the four directions have the expressions of joy, anger, sorrow and pleasure. The central pillar is in the shape of a woman, standing erect with her hands folded in prayer. She is the mother of Yŏngi.

Hwaŏmsa was set up in 544CE during the reign of King Chinhung of the Silla kingdom. Records indicate that the temple underwent large-scale expansion in the following centuries to become the home of Korea's Avataṁsaka Buddhism (pl.19).

In 670, monk Ŭisang expanded the temple as part of his propagation plan. He masterminded the construction of Changnyuchon Hall, representing the body of the historic Buddha. Stone pagodas, lanterns and staircases in the monastic grounds were built at that time.

Hwaŏmsa was destroyed by fire during the Japanese invasion between 1592 and 1598. It suffered even more brutal arson and pillage by the invading Japanese troops in retaliation for the defensive activities of its volunteer monks' army. The entire monastery was reduced to ashes overnight and its monks were killed. The Japanese commander had his eyes on a ceremonial bell and ordered it to be shipped to Japan. The ship overturned shortly after departure and the bell submerged in the Somjin River.

Hwaŏmsa was reconstructed for seven years from 1630 under the supervision of monk Pyogam. But the reconstruction of its grandest hall, Changnyukchon, had to wait until the last decade of the century.

But neither fire nor loot has affected the granite structure which still bears testimony to the Indian essence of an ancient Korean monastery

Hwaŏmsa Monastery was founded by monk Yŏngi in 544 during the reign of King Chinhung, with more than 3000 monks. Situated deep in a valley amidst forest-covered Mount Chiri, it was the birth place of the Avataṁsaka sect. In 645 Vinaya Master Chajang constructed a three storey stone stupa with four lions at the base to preserve the relics of the Buddha. Wŏnhyo (617–86) taught the elite young men of Silla, the Hwarang. In 677, Ŭisang (625–702) constructed the main hall where a 60 feet high gold Buddha image was enshrined and the Avataṁsaka-sutras translated by Śikṣānanda were inscribed on the four stone walls of the hall. In 1462 it was raised to the main monastery of the Sŏn school. The monastery is the 19th major parish (*ponsa*) of the contemporary Chogye order. It was destroyed in 1592 in the Japanese invasion. Its reconstruction took monk Pyokamsonsa seven years of hard work. The main hall of Śākyamuni (Taeunjŏn) was erected in 1636. The other shrine hall Kakhwangjŏn erected in 1643 keeps its original structure. An exquisite stone lantern, 6.4 meters in height, stands in front.

The Chinese version of the Avataṁsaka-sutras (Hwaŏm-kyung) was translated into Korean by the eminent Korean monk Venerable Kim Tanhuk of Kwaŭnsa Monastery in Seoul in 1974. He devoted 17 years to the strenuous task of translating this voluminous corpus. He says that he never felt physical or mental weariness, as he was a practitioner of Son. He fortified his spirit by practising Son. It is the hightest Buddhist scripture in Korea. Monk Kim asserts: "Embracing all the essence of Buddha's teachings, it explores the kernel of truth about the nature of things and especially the nature of human life. It teaches people the meaning of human life that Buddha had discovered. The gist of the voluminous discourse is that the cosmic reality is in one's mind. That is, the mind is the Path, the Truth, and the Order.

"It is the sublimest sacred literature. To grasp the meaning of the text, one needs to do an in-depth research in various other Buddhist scriptures and some Confucianist and Taoist literature. The very inclusive nature of Hwa'yen sutra makes it great but difficult to understand for laymen and novice monks."

The Hwaŏm-kyung had been available so far only to a few learned priests who were well versed in Chinese. The Korean version is carefully footnoted and supplemented by the interpretative treatise of the T'ang dynasty monk Lee Tong-hyong. This treatise has also been translated into Korean by Ven. Kim. He is very enthusiastic about the propagation of the Korean version of the Hwaŏm sutra among the masses. "If and when enough people understand and live up to the lofty ideals of Buddha's teachings, politicians and educators will sit idle because there will be nothing they can do for society" (Oct 1974).

Monk Chajang (ca. 590–658, alternate 608–686) was born into the Silla aristocracy. He lost his parents at an early age and was ordained at the Wŏnnyŏngsa Monastery. He travelled to China in 636 and made a pilgrimage to Wutaishan where he envisioned Mañjuśrī, from whom he received Buddha's monk robe (kāṣāya), skull bone and finger joint. He returned to Korea in 643, and found a place in 646 to construct the "Diamond Precept Platform" (Kŭmgang Kyedan) where he enshrined a portion of Buddha's relics. This platform evolved as the important T'ongdosa Monastery which became the centre of Korean Vinaya. Ven. Chajang supervised the construction of the nine-storey wooden pagoda at Hwangnyongsa Monastery which was completed in 645. He was in charge of monastic discipline all over the country including ritual and proper maintenance of sacred icons. He wrote commentaries on the Sarvāstivāda and Dharmaguptaka vinayas. He became known as a master of Dharmaguptaka vinaya. He wrote notes on the Amitābha-sutra. All his writings have been lost.

Funding by IKS-MoE

7. KOREAN MONKS IN CHINA AND INDIA

Monk Kaktŏk of Silla was unfathomable in holiness. He went to China and thus began the study abroad for Silla nationals. In 549 he returned home with a Liang envoy who brought relics. This was the beginning of the worship of relics. In 565 the Ch'en sent an envoy with more than 2700 rolls of sutras alongwith the Silla monk Myŏnggwan who was studying in China (Lee 1969: 70–71).

Monk Kyŏmik introduced Abhidharma literature in the Paekche kingdom. He travelled to India in mid-sixth century.

Monk Chimyŏng of Silla was spiritually awakened, adhered to discipline, and generous. In 585 he travelled to China by land and by sea. He studied with leading masters for ten years. He returned to his country in 602 to illumine the lamp of Buddhism. The king was impressed by his *sīla* and *vinaya* and honored him with the title *Taĕdok* (Bhadanta). After him many Korean monks went to China for studies (Lee 1969:72–73).

Monk Anham was resolute, magnanimous and fond of travelling as fancy took him. In 601 he sailed to China for study with a Silla envoy. The emperor was pleased with him and put him in the Ta-hsing-sheng Monastery which was the residence of a former crown prince. He mastered the profound meaning of the Lotus Sutra. In 605 he returned to his country with the monk P'i-mo-chen-ti of Khotan and monk Nung-chia-t'o. It was the first time that Central Asian monks came directly to Kyerim (in Kyŏngju). The master died in the Mansŏn Monastery (bodhi-maṇḍa) at the age of sixtytwo on 13 Oct 640.

Another version says that he returned with three masters from the West (i.e. India) and two Chinese monks. P'i.mo.chen.ti from Udyāna in Uttarāpatha was 44 years, Nung-chia-t'o was 46 years, and Buddhasaṅgha from Mathura was also 46 years. They traversed 52 kingdoms before reaching China. They reached Korea, stayed in the Hwangnyong Monastery, and translated the *Chan-t'an hsiang-kuo hsing-kuang miao-nü ching* which was noted down by Tamhwa. The king had the Chinese monks escorted back home. According to the Annals of Silla, Anham went to China in 576 and returned with two foreign monks. He brought the Laṅkāvatāra and Śrīmālā[siṁhanāda] sutras and Buddha relics (Lee 1969:83–88).

Buddhism flourished in Korea after the Silla unified the three kingdoms in 680. Eminent monk Ŭisang (625–702) went to China to study under Zhiyan (602–668) the second patriarch of the Avataṁsaka school. He became the founder of the Korean school of Avataṁsaka and constructed many monasteries, such as Hwaŏmsa, Pusŏksa and Pŏmŏsa. He made a gist of Avataṁsaka philosophy in 210 Chinese characters arranged in a square.

Monk Wŏnhyo (lit. 'Break of Dawn', 617–686) is the greatest thinker of Korean Buddhism. He wrote 86 works, out which 23 are extant. The constant flow of sutras was creating confusion

Funding by IKS-MoE

and Wŏnhyo revealed their underlying meaning. Silla Buddhism flourished by his devotion and as he worked for the well-being of all sentient beings. He visited towns and villages, preached with songs and dances, and married a widowed princess to transcend the divide of sacred and secular.

He is one of the two most important monks in Korean Buddhism. He spread Buddhism among the common people, as well as wrote several commentaries. Twentythree of them are extant. He spent his life in writing commentaries to many scriptures ever being introduced into Korea. He had an affair with the widowed princess of Yosŏk palace. Their son grew up to become a famous writer (ca. 660–730), and created the earliest writing system of Korean called Idu "clerical writing". He pioneered the technique of "reconciling doctrinal controversies" (*hwajaeng*) that apparent differences can be integrated into a coherent whole. He was conversant with the several philosophical doctrines of Buddhism current in Korea. They included Madhyamaka, Yogācāra, Avataṁsaka and Tathāgatagarbha. His exegetical approach became the distinctive Korean approved to Buddhist thought. He urged people to practise Buddhism, travelling across villages in tattered clothes, even wearing masks, singing and dancing to teach Buddha's words in music. His effort to reconcile the binary positions of madhyamaka and yogācāra has been understood as the unity of the secular and the sacred. His posthumous title is 'National Master of Reconciliation of Conflicts'. He stands out as a major figure in Korean Buddhist philosophy. His three major works in the realm of Buddhist philosophy are:

1. *Taesung kisinron so* 'treatise on the awakening of faith'
2. *Taesung kisinron pyolgi* 'special commentary on the aforesaid work'
3. *Kumgang sammaegyongron* 'treatise on the Vajrasamādhi-sūtra'

The *Taesung kisinron* makes ten points:

1. Buddhism is returning to Triratna.
2. The Triratna are an external expression of One Mind (*ilsim*)
3. Returning to the Triratna is returning to One Mind.
4. Triratna is the external expression of One Mind
5. One Mind is beyond language and yet is the source of language. It consists of the deepest layer of human nature and consciousness.
6. One Mind is the source of human consciousness and actions. Human consciousness and actions are due to contamination by ignorance (*avidyā*).
7. Buddhism is activating human consciousness to return to the uncorrupted source. It is a daily activity which accompanies consciousness.
8. Buddhist theory and ritual are limited to written forms or symbols that are of no absolute importance.
9. Written forms have no absolute value. The ultimate objective in life is returning to the One Mind.
10. The universe of the One Mind is the Buddhakṣetra, which is Sukhāvatī. It is not connected with any celestial entity, but it is materialized and given shape on the plane of human consciousness.

Funding by IKS-MoE

Wŏnhyo's spiritual universe is realized between the two poles of reality and non-reality. He is aloof from schisms and a master of harmony (*hwajong*). His views are *wonyung hoetong* 'integral synthetic harmonization' in the words of Prof. Rhi Kiyong. Wŏnhyo's formulations need to be defined further.

1. Theravāda considers Triratna as individualised real objects of faith. Mahāyāna places more emphasis on the point that objectivity cannot be the essence of Triratna. Wŏnhyo is particularly emphatic on this point. His profound understanding of the essential nature of the Triratna is explicit in his commentary on triśaraṇa, the first invocation part of the Taesung kisinron. "That which the One Mind returns to is but the Triratna". This statement hopes to substantiate points 1, 2 and 3. In addition, Wŏnhyo explains the relationship between the One Mind and the six indriyas (sense organs) of sattva (human beings).

"...The six sense organs of sentient beings arise out of the One Mind, but they betray their own source and thus the six guṇas (of impure qualities due to the objects and organs of sense) arise... (Therefore)...one has to have control over the six emotions (arising from the six organs) and must return to the original source of the One Mind..." 'The 'oughtness' of returning is thus explained. The One Mind is another name for the Triratna.

4, 5 and 6 are explanations of the One Mind. To quote Wŏnhyo's commentary:

"Then what is the One Mind? We say One because both contaminated dharma and purified dharma are not-two nor differentiated in their nature—there is no difference between the true Door (of Suchness) and the false Door (of Birth-and-Death). We speak of Mind because in the place of 'not-two' it possesses a profound and subtle understanding; all dharmas are perfect in it and thus it is not just empty or void. If One Mind is not-two, how then can there be One? If One is not said to exist, how then can one speak of Mind? The ultimate truth is like this. It is beyond words and thought. We cannot name or explain it. We can only call it the One Mind."

Negatively speaking, the One Mind is *musoyu* (not said to exist), and positively speaking, *tori* (the ultimate truth). "The Awakening of Faith" explains the One Mind as follows:

"...All things from the beginning transcend all forms of verbalization, description, and conceptualization, and are, in the final analysis, undifferentiated, free from alteration and indestructible.

Wŏnhyo realized that the linguistic expressions describing the Buddha are not substance but mere manifestations. The substance on which manifestations are based is the One Mind—dharmakāya which is beyond language and thought. In particular, his philosophizing is in line with the spirit of the interdependency of all phenomena as expressed in the Avataṁsakasūtra, and is strengthened by the unity of the three vehicles into one as found in the Saddharmapuṇḍarīkasūtra (adapted from Prof. Rhi Kiyong of Dongguk University, Seoul, *Newsweek*, 8 May 1976).

Mong Ŭisang (625–702) was the founder of the Avataṁsaka tradition in Korea. He was ordained in 644, left for China in 650 with his colleague Wŏnhyo by the land route. He was arrested by the border guards and had to return. He reached China in 661 and studied under Zhiyan (602–668) the second patriarch of the Chinese Avataṁsaka school. He was associated with

Daoxuan (596–667) the founder of a major Chinese school of Vinaya. He returned to Korea in 671 to warn King Munmu of an impending Chinese invasion of Silla by the Tang Emperor Gaozong (628–83). In gratitude the King provided munificent grant for Ŭisang's Avataṁsaka school and installed him at Pusŏksa Monastery where he attracted more than 3000 students. His correspondence with Fazang is extant today. His most influential work Diagram of the Dharmadhātu according to the Ekayāna of the Avataṁsaka (*Hwaŏm Ilsŭng Pŏpkye to*) summarizes the gist of the Avataṁsaka-sūtra.

Prof. Rhi Kiyong defines the thought of Ŭisang as follows: "The clue to his thought lies in his extant work, *Hwaŏm islung popkyedo* (Diagram of the dharmadhātu according to the Avataṁsaka ekayāna). The diagram in question shows a seal-like form in which his own gāthā of 210 Chinese characters is interwoven. In the center of the diagram *pop* and *pul* (Dharma and Buddha) represent the starting and ending points respectively.

"Anybody who carefully examines the content of his gāthā will find a complete agreement with the integral synthesis through harmonization of diverse conflicts which is already evident in Wŏnhyo. The interpretation in the Diagram is divided into the practice of *ātmahita* and that of a Bodhisattva, of which the former corresponds to the negative approach of the One Mind in Wŏnhyo, while the latter corresponds to the positive approach of the Mind-Suchness.

"The two interpretations or approaches of Wŏnhyo and Ŭisang converge in pointing to the one universal, transcendental *tori* whether it is termed One Mind in Wŏnhyo or as dharma-nature (*popsong*) in Ŭisang. The attributive qualities of the dharma-nature (*dharmatā*) such as 'perfect harmony among all differences and never possessed of two manifestations' (*popsong wonyung muisang*), 'not active and originally tranquil' (*pudong bonraejok*), 'nameless, formless and devoid of all (particularities, *mumyong musang choliche*), are already shown in Wŏnhyo's analogy of the whole sound. Sympathetic understanding of Mahayana ideals in the two Silla monks are thus clarified.

"It should be recalled that Wonhyo also relates the comprehensive capabilities of the great sea in order to explain the identity of Suchness or the One Mind. He explains the One Mind in line with the symbols of the great sea which has qualities like (1) extremely deep, (2) wide and great, (3) inexhaustible with all kinds of treasures, and (4) capable of manifesting a myriad images of all particular things.

"Ŭisang talks about the Three Vehicles which are finally unified in the One Vehicle. The "three" does not merely represent the number three, but 'many' in the self-identity of the 'one-many-all' formula. Wŏnhyo's idea of the One Mind, which he calls the Great Vehicle, may be described in exactly the same way as that of Ŭisang.

"The Three Vehicles indicate the vehicle of śrāvaka, that of Pratyekabuddha, and that of Bodhisattva. The difference exists among them not only in their theories but also in their practices. However, the basis of all three ways leading to enlightenment is, without exception, the attitude of one's mind toward the 'one' object. Hence, only 'one' line represents the One Vehicle.

Funding by IKS-MoE

"The meanderings represent those who are on the way to the One Mind—the minds of various sentient beings with different capabilities, and with cause and effect without beginning and ending. But the beginning and ending points are, in the final attainment as well as in its original stage, the same center of the One Mind. Hence, the location of both beginning and ending are toward the center.

"I do not deny that the viewpoints of Wŏnhyo and Ŭisang are derived from teachings in the Mahāyāna scriptures. It is not by accident that the two monks became deeply involved in the ultimate truth of the One Vehicle. The fact that they could have been fascinated by the philosophy of Mahāyāna Buddhism indicates the typical mentality of the Korean people in that they had an inherent tendency to harmonize all differences within the immense capabilities of the one real truth."

Āryavarman 阿離耶跋摩 of Silla started his journey in the Chen-kuan period (627–650) from the eastern border of Korea (Ch. Chi-kuei), to go to Ch'ang-an. To seek a good teacher he would go any distance or any hardships. At last he came to India and stayed at Nalanda. His long-cherished desire was fulfilled. He stayed at a hill in Rājagṛha in search of the true doctrine and to worship the sacred relics in person. At Nalanda, he carefully studied the śāstras of vinaya, copied several sutras, but could not fulfill his desire to return. Having come from the Eastern Land that honours cocks, his life ended in the Western Land at the Naga Spring 龍泉 (= Nalanda). During his stay, three other eminent Korean monks were also present: Hyeŏp in the Bodhi monastery, Hyŏngak and Hyŏnjo at the Mahābodhi monastery (Lee 1969:89–90). He passed away at the age of more than seventy (Chavannes 1894:32–33, Lahiri 1986:18–19). The Land that honors cocks (Ch. Chi-kuei: *chi* 'cock', *kuei* 'honour') is the name of Korea, known in Sanskrit as Kukkuṭeśvara. According to the Sam-kuk-sa-kei Annals cocks appeared in the woods of Silla in 66CE and because of this the kingdom was given the name *Kyei-rim* 'Cock-woods'. Kyei-rim is also written as Keui-rim which has no trace of cock. It seems that a word of the ancient language of Silla was not understood in the 10th century and mis-interpretation arose.

Two other monks of Silla whose names are not known, departed from Ch'ang-an, and after a long route arrived in the South Sea. They came to the P'uo-lu-shih state to the west of Śrībhoja. They fell sick and died there (Chavannes 1894:36–37, Lahiri 1986:21).

Four Korean monks departed for India at the same time as Hsüan-tsang in 629 (var. 627): the eminent **Hyeŏp** who stayed at the Bodhi Monastery, Hyŏn'gak and Hyŏnjo who were at the Mahābodhi monastery, and Āryavarman who stayed at Nalanda till his death. Hyeŏp was a serene and profound monk, solid in spiritual matters, impressive in deportment, and clear-cut in his manners. He traversed the vast sands of Central Asia, climbed the steep mountains, and took life lightly to propagate Dharma. He came to the Bodhi Monastery, made a pilgrimage to the sacred places and came to stay in Nalanda.

Chajang (flourished 636–45) came to India and transmitted Dharma to Korea. He brought relics from China and placed them in the T'ongdo Monastery. Mañjuśrī appeared as an old man to the Vinaya master Chajang on Mount Wu-t'ai-shan and said: "Your sovereign is of the kṣatriya caste, different from other barbarian tribes." Mañjuśrī appeared again as an old monk and asked him to return to his country and visit Mount Odae where ten thousand Mañjuśrī reside. Because of their kṣatriya caste Silla kings had piety and fervour, and adopted Buddhist names. The 26th King Chinp'yŏng (579–632) was Śuddhodana, one of his queens was Māyā and another queen Chindŏk was Śrīmālā. As per the second bidding of Mañjuśrī of Wu-t'ai-shan Chajang climbed Mount Odae immediately after his return to Korea in 643. He could not have a vision of Mañjuśrī as darkness lasted for three days. He returned to Wŏnnyŏng Monastery and saw Mañjuśrī. He moved on to the Chŏngam Monastery, which was repaired after his death and named Wŏlchŏng. In 705 King Sŏngdŏk (702–737) erected a hall for Mañjuśrī, had his image enshrined, and had monks copy the Avataṁsaka. There are more legends about this sacred mountain (Lee 1969:27)

The Silla monk **Won-ch'ik** (613–96) studied Yogācāra-bhūmi with Hsüan-tsang in 649.

Monk **Hyŏnt'ae** of Silla had the Sanskrit name Sarvajñadeva. Pensive as a child, he had the marks of a great man (*mahāpuruṣa-lakṣaṇa*). He did not eat meat. He sailed to China to study. He could explain the profound and exhaust the subtle. In 650–55 he went to Madhyadeśa to pay homage to the Bodhi Tree. He faced hardships to tour different places. He stayed at the Mahābodhi Monastery, studied the sutras and other treatises, and returned to China (Lee 1969:97–98).

Monk **Hyeŏp** went to China early in life and thence he traversed the vast desert and climbed steep ridges on his way to India. When moon was in the firmament he would suffer the hardships of a long journey. At dawn he would lie down in the forest to rest. He reached the Bodhi Monastery and made a pilgrimage to the holy places. Then he stayed in Nalanda, copied the Vimalakīrti-nirdeśa in Sanskrit, compared it with the T'ang translation (i.e. by Hsüan-tsang, T 14) and expounded it systematically. He copied it under the toothwood tree of Lord Buddha. What he copied in Sanskrit was in the monastery. He died in Nalanda in his sixties. (Lee 1969:91).

Monk **Hyeruyu** of Silla had the Sanskrit name Prajñāvarman. Since ordination as a monk he yearned for the holy land. He came to India on imperial orders as an attendant of Master Hyŏnjo. On arrival in India they made a pilgrimage to the holy places. He stayed in the Ciñcā-vihāra in Āmrāvatī for ten years. Then he moved on to Gandhārasaṇḍa Monastery, so rich in products, so abundant in its offerings that it lacked nothing. Most of the monks from Uttarāpatha stayed here and studied their disciplines. Hyeruyu knew Sanskrit well and studied the Abhidharma-kośa. I-tsing met him. (Lee 1969:92).

Monk **Hyŏn'gak** of Silla had great wisdom and insight. He preached according to the capacities of his listeners. He was called "a lotus in the fire". He went to the T'ang capital and sought great masters to study under them. At least he accompanied master Hyŏnjo to the Mahābodhi monastery in India. He admired the "Shadowless Country" (a metaphor for India). He died of illness at forty years. Hyŏnjo was an eminent monk of Silla and all through life he and Hyŏn'gak were of one mind. The place of his death is unknown.

Funding by IKS-MoE

Two other Silla monks sailed from Ch'ang-an and reached Śrībhoja. Both died of illness. Their names are unknown (Lee 1969:93–94).

Monk **Hyŏnyu** of Kokuryŏ went to China and studied under the dhyāna-master Seng-cha. He made extensive pilgrimages in India. Early in life he was interested in *prajñā* and *dhyāna*. He went empty-handed but returned heavily laden. He was a pillar of Buddhism. I-tsing admired his loyalty to Dharma from childhood. He was delayed in his return to China and died on foreign soil. (Lee 1969:95–96).

Master **Hui-lun** of Silla had the Sanskrit name Prajñāvarmam. He left Korea, journeyed long to reach Ch'ang-an and there he received an imperial order to accompany dharmācārya Hsüan-chao to the West so that he could accomplish his worship to the sacred vestiges. He lived in the monastery at Amarāvatī (?) for ten years. Thence he went eastwards to the Tukhāra Monastery in Uttarāpatha or TransGandhāra. It had been constructed by the Tocharians for the monks of their country. It was very opulent and had an abundant supply of all necessities and comforts of life. It surpassed all the monasteries by the donations it received and by its management. Its name was Gandhāra-śaṇḍa. Hui-lin stayed here to acquire very good knowledge of Sanskrit. He became well-versed in Kośa. When I-tsing came here, monk Hui-lin was present, aged about forty years. When monks of the north (= Uttarāpatha) went to India, they stayed in this monastery and they were considered like superiors.

To the west of the Mahābodhi monastery was the monastery of the Kapiśā state. It was also very rich. There were a large number of persons of eminent virtue, all of whom studied Hīnayāna. The monks of the north coming to India also stayed at the Guṇacarita Monastery.

More than two yojanas to the northeast of the Mahābodhi Monastery was the Cālukya monastery. It was built by a Cālukya king of South India. It was poor and simple, and the observance of rules was very strict. King Ādityasena had a new monastery built by its side, and it was nearing completion. Monks from the south stayed here.

All the states had their monasteries here, by virtue of which the monks were in touch with their native places. Only China did not have a single monastery in India, which caused hardships and difficulties to her pilgrims.

More than forty yojanas to the east of Nalanda Monastery, downstream Gaṅgā, one reached the Mṛgasthāpana Monastery. Not far from it, there was an ancient monastery whose brick foundations alone remained. It was called the Cīna-vihāra. A tradition coming down from ancient times as narrated by old men reports that this monastery was built for monks of China by Mahārāja Śrīgupta. At that time there were twenty or so Chinese monks who had come from their country by way of Tsang-ko in the province of Shu and had gone to the Mahābodhi Monastery to offer worship. Noticing their piety the King donated them land to serve as a resting place and made an endowment of 24 big villages. After the Chinese monks died, the villages were detached from the monastery and taken into possession by others. Now three persons occupy the Mṛgasthāpana

Monastery. Since the foundation of this China monastery till today, more than 500 years have passed. Actually this place is in the territory of the king of eastern India named Devavarman. Many monks come from the Country of the Son of Heaven of the T'ang dynasty, but the king has given back the monastery and its lands to the villages to avoid the expense of maintenance. The villagers provide donations to Chinese monks. In fact, one can gasp and say: it is easy to have a nest of the magpie, but it is difficult to find birds who would be happy to inhabit it. If some one desires to benefit men one has to find funds to develop the project. It is not a small enterprise.

The Mahābodhi Monastery of Vajrāsana was built by the King of Siṁhala. The monks of Siṁhala have been staying here since a long time.

Hui-lun describes the **Nalanda** Monastery at length.

More than seven yojanas to the north-east of the Mahābodhi Monastery, one comes to the Nalanda monastery. It was built by King Śrī Śakrāditya for bhikṣu Hu Rājavaṁśa of Uttarāpatha. The original perimeter of the monastery was only a square of fifty feet. The successive kings vied each other in making it ever more vast, so that today there is no other monastery that is more splendid in the whole of Jambudvīpa. It is not possible to trace all its proportions in detail, but I am going to describe its splendour in brief. The configuration of the monastery is nearly a square like the earth. Four sides of the right and the projections of the roof form long covered galleries which form a complete round of the building. All the constructions are in bricks. They are in three superposed storeys, each storey is more than ten feet. The transversal girders are connected by planks and there are neither rafters nor tiles, and esplanades are made with bricks. All the monasteries are perfectly aligned and one can come and go with ease. The lining of the back of the edifice constitutes the outer wall. The rows of bricks rise up to 30 or 40 feet of height. Human heads of natural size are represented on the summit.

The cells of monks are nine in a row. Each cell has an area of ten square feet (= 100 ft). A window opens at the corner stretching alongside the roof. The doors are high and their single-leaf is done in a way that all [cells] can be seen [through one door]. It is not permitted to put stores. From outside all the four sides can be seen at the same time by casting a glance. Mutual supervision can be done. How could a smallest secret action be possible? At each of the four corners there is a hall made of bricks. It was constructed by monks and venerables live there. The main portal of the monastery is turned to the west. Its upper storey vanishes in the air and gives dizziness of the void. Marvellous images were sculpted whose beauty surpasses the art of ornamentation. This portal is connected with the building, but originally it was made separate. Two steps forward stood four columns. This portal is not of an exagerated height, in fact the framework is extremely strong. Everytime the moment of meals comes the closing bars of all the doors are tightened. The objective of sacred Dharma is to prevent any underhand thing.

The grand spaces in the interior of the monastery of more than thirty feet are paved with bricks. The smaller spaces of five to ten feet, all the spaces covering the cells, those on the roof tops, in front of the verandahs or in the cells, fragments of bricks as big as peaches or jujubes were set. They were mixed with a sticky paste and beaten down with a wooden bat to level them. The peripheries were encircled by lime. A mixture was made of the fibres of hemps, to which oil was addded with the residue of hemp and the waste of old hide. It is soaked for several days and then plastered over the ground replenished with bricks. The whole is covered with green grasses. After about three days it is checked if it has dried up. The surface is polished several times with polishing stones. It is sprinkled over with a shower of red earth or of a substance like vermilion. Finally with a coating of grease it becomes glossy and bright as a mirror. All the halls and the flights of stairs are done in this manner. When all the operations are completed, passersby can tread this surface on feet. Even after people have walked over it for ten or twenty years it is neither impaired nor cracked. It is not like lime, and if it is diluted by water, it does not fail to chip off.

There are not less than eight monasteries thus constructed. On top, all have one level terrace so that one can pass over from one to the other monastery. Their dimensions are the same. To the east of every monastery is a structure for putting sacred images sometimes single sometimes triple. At a variable distance, in front of this [east] side, is an observatory, elevated in the form of a terrace which serves as a Hall of the Buddha.

To the west side of the monastery, outside the big courtyard, big stupas and a multitude of caityas are erected. They number about a hundred. Sacred vestiges touch one another and defy enumeration. Gold and precious stones form brilliant ornamentation. In fact there are few places so perfect.

The rules concerning the monks and novices of this monastery, the regulations about leaving secular life and admission into the order all conform to the prescriptions in the Chung-fang-lu [Record of Madhyadeśa] and Chi-kuei-chuan [Treatise of I-tsing]. The oldest person in the interior affairs of the monastery was given precedence and was made the venerable superior (sthavira, or director), without caring about his merit. All those who were guarding the bolts of the doors would take the keys, note on the slips, and hand them over to the head. They could not in any way deposit them with the masters of the monastery or with the directors (*karmadāna*). Only those who constituted the monastery were called masters of the monastery, their name in Sanskrit is vihārasvāmin. Those who by virtue of their role, had the regulations observed, guarded the gates of the monastery, and announced the affairs to the assembly of monks were called *vihārapāla*, the meaning of this word is 'guardian of the monastery'. These who resounded the bell (*ghaṇṭī*) and supervised the mess their name is *karmadāna*, the translation of this word is 'one who allots work'. Those called *wei-na** only talk a little (translation has to be revised).

When the community of monks has an affair, an assembly is convoked to settle it. The vihārapālas approach the ranks to announce before every person one by one. All have to join the palms of their hands and express their feelings. If a single person refuses his consent, the affair cannot be closed. There was no practice of striking a hammer before the assembly for pressing an opinion. If it is found that someone refuses his consent, he can be persuaded by reasoning. One cannot use intimidation or violence for that. Under constraints on him, he has to submit.

---

* *Wei* means 'law, rules', *na* 'whichever, every'. It can mean 'administrative staff'?

Those in charge of the granary and the supervision of the lands, even if they are two or three, should send a servant of the administration of the granary. He should fold his hands and make his declaration. It every one is in accord, then he can act. In fact the violation that someone can spend arbitrarily does not exist. If one does not make a public declaration and does something arbitrarily, even if it be one-twentieth of a bushel of grain, he too should be expelled by the brothers. If a person pretends to be powerful, if he uses the goods of the community under this guise, if he decides important matters on his personal authority, without declaring to the assembly, he is called a kulapati, which signifies chief of the family. It is a grave default in the eyes of the Law of Lord Buddha. It is what men and gods hate entirely. Even if such a person can be useful to the monastery in the future, he has definitely committed an extremely sordid fault. Those who are wise will never act like this.

There were 96 schools of heretics previously. Now not more than a dozen remain. If there is an assembly of purification and of a general reunion, each sect stays in its specific place. Monks and nuns do not contest for precedence among themselves. As their laws are different and their doctrines do not accord, everyone is accustomed to what he adores. They remain by themselves and do not mix with one another.

The spirit of the regulations of this monastery is well established and highly elevated. Those who regulate the activities and their scribe assistants are ordered every fortnight to inspect the cells if everyone confirms to the regulations.

The names of the members of the order are not inscribed in royal registers [as is the custom in China]. Those who violate the regulations are punished for their fault by the assembly itself. In this way, the monks and novices are afraid of each other.

I recollect having seen in the capital [of China] persons who make models of the Jetavana Monastery. All are creations of fantasy. In order to give the correct tradition, I have roughly drawn up a short description that follows.

All over India there were big monasteries. The kings ordered them to put up clepsydras (water -clocks). Due to this instrument, the different hours of the day and night could be measured and it was not difficult to conform to the prescribed discipline. The night was divided in three parts. During the first and the last part, the regulations ordained one to be occupied with meditation (*dhyāna*) and chanting; during the intermediate part to do what one wished. The explanation of the system of the clepsydra confirms to what has been described in the *Chi-kuei-chuan* [i.e. the travels of I-tsing].

Although I sketch *de novo* the plan of the monastery, I hope that it will avoid any confusion. I have executed this design to represent the plan, hoping at the same time that the eyes will grasp it without difficulty. If one could propose to the Emperor to construct a monastery conforming to this model, then the perfection of Rājagṛha and that of China will be the same. I said heaving a sigh:

A concourse of good works were disposed harmoniously in days bygone.
All the eminent persons are already ancients for us.
One sees thereby that the living are separated from the deceased.
How will the heart not be distressed.

Design of the monastery (it is not found in any edition of the Tripiṭaka).

Above is the design of the Śrī-Nālandā-mahāvihāra. Translated in Chinese the name means: the auspicious grand residence of the sacred serpent. In the countries of the West, when one speaks of a sovereign, or of a high functionary, or the structures of a great monastery, the particle *śrī* is always added at the beginning. The sense of *śrī* carries the idea of the auspicious and of the fortunate. In the vicinity was a serpent (nāga) whose name was *nāga Landa*. It is from this that the name [of Nalanda] has come. *Vihāra* has the meaning of residence. Those who render it as monastery do not provide an exact translation.

When one has seen one of the monasteries, the other seven are identical. At the back is a plane terrace where the passers-by can come and go. If one wishes to see the configuration of the monastery one should see it turning to the west. On going to the west, outside the gate, one can know the real layout well. About twenty paces to the south of the gate, at the edge of the road, there is a stupa more than a hundred feet high. It is here that Lokajyeṣṭha Buddha passed the summer retreat of three months. The Sanskrit name of this building is Mūla-gandhakuṭī which means: 'the perfumed hall of prime origin' in Chinese. More than fifty paces to the north of the gate there is another big stūpa higher than the first. It was erected by King Bālāditya. All the deities were equally made of bricks. The ornamentation covering them is of remarkable delicacy. The seats are of gold and the floors of precious stones. The offerings are of rare beauty. In the centre is an image of the Tathāgata turning the wheel of Dharma. Still further, to the south-west, is a small caitya about ten feet high. It was here that a brāhmaṇa posed many questions while he held a small bird in his hand. It is called the 'pagoda of the oriole' in Chinese. To the west of the hall of the Mūla-gandhakuṭī is a tree of the species that the Buddha prescribed for the teeth. It is not a willow.

Further to the west, on the side of the road, is an 'altar of precepts'. It is more than ten feet large in size. It consists of a brick wall more than ten feet high which has been raised on a plain area. Inside the enclosure is a place for sitting. It is raised higher by about five thumbs, and in the centre is a small caitya. To the east of the altar at an angle to the hall, there is a walking place of the Buddha. It is made of a row of bricks, it is about two elbows, fourteen or fifteen long, and higher than both. On the promenade are made the representations of blooming lotuses with lime which leaves a white finish. They are about two elbows high and more than a foot. They are fourteen or fifteen in number. They mark the [lotus-like] footprints of the Buddha.

To the south of this monastery is Rājagṛha which is about thirty *li* distant. The Gṛdhrakūṭa and Veṇuvana are near the city. Going to the south-west is the Mahābodhi Monastery, direct to the south is the Gurupada. Both these spots are about seven yojanas. To the north at a distance of about twentyfive yojanas is Vaiśālī. To the west is Mṛgadāva more than twenty yojanas. To the east, sixty or seventy yojanas is Tāmralipti. It is the sea-port whence one embarks for returning to China.

The number of monks living in this monastery is 3500. They depend on two hundred and one villages. Sovereigns have donated generation after generation, both men and land to serve in perpetuity

Monk **Wŏnch'ŭk** (613–695) means 'consummate keenness'. He was an expert in Sanskrit and yogācāra. He influenced Chinese and Tibetan Buddhism. His Tibetan name was Wen.tsheg. He went to China at 15 years to study the works of Paramārtha and Mahāyāna-saṅgraha under Fachang (567–645). He became a disciple of Xuanzang to study the new yogācāra teachings of Dharmapāla. He wrote a famous commentary on Xuanzang's translation of the Sandhi-nirmocana-sūtra. This commentary was very popular in Dunhuang. Chos.grub (ca. 755–849) translated it into Tibetan during the reign of King Ral.pa.can (r. 815–838). The full commentary is extant only in Tibetan, as the last 10th roll has been lost in the Chinese original. Tsoṅ.kha.pa drew from this commentary in his major work on the interpretation of scriptures Legs.bśad.sñiṅ.po. His work has been more influential in Tibet, than in either Korea or China. His commentary on the Sandhi-nirmocana-sūtra is extant.

Funding by IKS-MoE

8. MONASTERIES, PAGODAS AND ICONS IN THE THREE KINGDOMS

Hwangnyongsa 'Yellow Dragon Monastery' was constructed in 553–69 during the reign of Silla King Chinhŭng (r. 540–76) with a 16 feet high image of Śākyamuni completed in 574. Its foundation stones lie in the splendour of ruins. In 645, Queen Sŏndŏk (r. 632–647) presented a nine-storey pagoda to the monastery 80 metres in height. It marked that devotion to Buddhism would protect Silla from invasion by nine countries, including China and Japan. The monastery and pagoda were destroyed during the Mongol invasion of 1238. Smoke from the smoldering ruins darkened the skies of Kyŏngju for weeks. The site of this monastery was discovered in 1990. The monastery was an example of "state protection" Buddhism (*hoguk Pulgyo*). An emanation of Mañjuśrī told monk Chajang (ca. 590–658) while studying at Wutaishan that this monastery was constructed on the site at the dispensation of predecessor Buddha Kāśyapa. After the completion of the monastery, a ship appeared with an inscription that Aśoka had failed to make a colossal image of the Buddha from 57,000 pounds of iron and 30,000 ounces of gold. He has sent them to a land which has metallurgical skill to craft such a statue. King Chinhŭng ordered to forge the 16ft statue of the Buddha and it was a success in the first attempt. Mañjuśrī told Chajang that the queen belonged to the Indian kṣatriya caste. He was also told that if a nine-storey pagoda is constructed within the monastery, the bordering kingdoms would surrender to Silla. Hearing the prediction, the queen built a 224 feet tall wooden pagoda in 645. Chajang sanctified it with a relic of the Buddha that he had received at Wutaishan. The nine storeys symbolised the nine kingdoms and tribes surrounding Silla. Silla rulers said that they are related to the kṣatriya caste of the Buddha. King Chinp'yŏng's name was Paekchŏng (translation of Śuddhodana) and his queen was Māyā, the names of the father and mother of Buddha. Several important scholar-monks resided at the monastery including Wŏnhyo (617–686) who delivered his first exposition of the Vajra-samādhi-sūtra here.

Nearby is another monastery built by Queen Sŏndŏk called **Bunhwangsa**. Once it had a nine-storey pagoda, built of stones trimmed like bricks. Only three storeys remain. Buddhists circumambulate the pagoda on Buddha's birthday, carrying lanterns, to pray for the good fortune of their families. It is a scene of timeless beauty.

Poet Sŏ Chŏng-ju has written 'Queen Sŏndŏk's second monologue':

Our date should now be like this...
On a day when the sunlight is warm, and eternity is clearly visible,
While I make an offering at a Buddhist monastery,
You take a sound daytime nap, leaning on some stone pagoda.
As a reward for your good daytime nap
I'll take off my gold bracelet to place on your sleeping breast.

Funding by IKS-MoE

When you wake
I'll place a cool sea between the two of us.
Let's have our date like this.
On a day when the sunlight is warm and eternity is clearly visible.

Mirŭksa 'Monastery of Maitreya' was built during the reign of King Mu (r. 600–641). It was the greatest of the Buddhist monasteries of Paekche. It had a compound of 82,500 square metres and two pagodas. The dark, lichened plinths and the crumbling casting of the stone pagoda ruminate over the sad downfall of Paekche (18BC–660CE). The ruins unearthed here evoke the splendour of the kingdom. Samguk Yusa 'Memorabilia of the Three Kingdoms' relates the background of its construction. "One day as the King and Queen were on their way to visit Sajasa Monastery at the foot of Yonghwasan Mountain (today's Mirŭksan), three images of Maitreya Buddha rose above the surface of a pond. They immediately halted their procession and worshipped the mysterious images, while the Queen said: 'My husband, I wish to have a beautiful monastery built on this pond, where these three Maitreyas arose to meet us.' The King granted the Queen's wish. It represented the king's effort to establish morals in order to revive the declining kingdom and to promote national solidarity with Buddhism (pl.23).

Paekche and Silla were steeped in the competition of building mammoth monasteries, staking most of their national resources. Mirŭksa in Iksan and Hwangnyongsa in Kyongju are two of the most spectacular examples. Each had three *kŭmdang* or golden halls, in which images of Buddha were enshrined for worship. While Hwangnyongsa had one enormous nine-storey wooden pagoda for all three halls, Mirŭksa had three pagodas, one for each golden hall in the so called "three-pagoda, three *kŭmdang* style." The one in front of the central hall was wood but the other two, which stood in the court-yards of the east and west halls, were stone. It is in fact the largest of the ancient monastic auditoriums unearthed until now.

What remains of the once immense pagoda show a fluid style in which the granite pieces were cut and dressed as if they were pieces of wood, laid and fitted together as in a wooden pagoda. An imitation of wooden pagodas which were mass produced during the Three Kingdoms, the stone pagoda is believed to be the example of the earliest endeavours to build the Buddhist monuments with more lasting stone rather than the easily perishable wood.

Tongguk yŏji sŭngnam (Survey of the Geography of Korea) compiled in the late 15th century, notes that Mirŭksa pagoda was the largest stone pagoda in the East.

Sŏdongyo. The Song of Sŏdong is a work of *hyangga* (form of poetry of the Silla and early Koryŏ periods written in Korean with Chinese characters) attributed to the youth Sŏdong, who became the 30th ruler (King Mu) of the Paekche Kingdom (r. 600–641). It is said that Sŏdong had sung this song when he entered the Silla capital (today's Kyŏngju), in an effort to win over Princess Sŏnhwa, the third daughter of Silla's King Jinpyŏng.

Most Koreans think of Sŏdongyo as a song about King Mu and Princess Sŏnhwa, whose love story transcended territorial boundaries, and regard Mirŭksa as the temple constructed by King Mu, in response to Sŏnhwa's request.

An excavation team recovered in Jan 2009 valuable cache of seventh century Buddhist relics that had been enshrined within the stone pagoda of Mirŭksa Monastery. An especially noteworthy artefact was a gold plaque that provided detailed information about the monastery's background and benefactors. In particular, contrary to popular belief, the information inscribed on the Saribongangi plaque indicates that the queen of King Mu was the daughter of a Sataek family. Hence, the discovery of the enshrinement plaque necessitates a re-examination of what had been known about Sŏdongyo and the founding of Mirŭksa.

According to the Saribongangi plaque's inscription, the relic were enshrined in the pagoda at the behest of a queen, whose family name was Sataek, which contradicts the long held belief at Mirŭksa was built by King Mu in response to a request from his queen Sŏnhwa. The relevant section of the inscription states the following:

Our queen of Paekche, daughter of Jwaypyŏng Sataek Jŏkdŏk, has long been recognized for the compassion that she has shown for the people of the nation, along with becoming a pillar of Buddhism. Willingly, has she made a votive offering, building this monastery, and enshrining the relic on the 29th day of the Gihae year. According to this inscription, the relics were enshrined in the western stone pagoda of Mirŭksa Monastery in the first month of 639, during the 40th year of the reign of King Mu, at the behest of the queen, a daughter of Sataek Jŏkdŏk (*Koreana*, autumn 2009).

The Legend of Sŏdong in the chapter on King Mu, in Volume 2 of SamgukYusa tells the following story (pl.24).

The 30th monarch of the Paekche Kingdom was a man by the name of Jang. His widowed mother built a cottage nearby a pond in the southern area of the capital, and conceived a son from the dragon who lived in the pond. As a young boy, he would dig up and sell sweet potatoes, so people called him Sŏdong [literally "sweet potato boy"]. After hearing that the third daughter of King Jinpyŏng of Silla was especially beautiful, Sŏdong shaved his head and made his way to the Silla capital. There, he befriended the children of Silla by handing out sweet potatoes. He composed the song Sŏdongyo and encouraged the children in the Silla capital to sing it.

The children's singing helped to spread the song throughout the city, until it reached the palace. The courtiers thus advised the king to send the princess to a remote location. As the princess was about to depart from the palace, the queen gave her a sack of gold for her travel expenses. Just before reaching her destination, Sŏdong suddenly appeared before her, bowed, and offered to escort her. The princess had no idea who he was or where he came from, but she felt comfortable with him. Thus, Sŏdong was retained as a bodyguard of the princess, and the two eventually fell in love.

When they arrived in Paekche, the princess took out her sack of gold so they could begin to plan their lives together. Looking at the gold, Sŏdong asked "What is this?" "It's gold," said the princess. "We'll be rich for the next hundred years." Whereupon Sŏdong said: "When I was a boy, I dug up sweet potatoes; there was gold everywhere in the ground." Surprised, the princess said:

"You have the greatest treasure under heaven. Why don't you dig up some gold and send it to my parents at the palace?" Sŏdong agreed. He dug up gold and piled it into a high mound. Then, he went to consult Monk Jimyŏng Bŏpsa, at Sajasa Monastery on Mt. Yonghwasan, about how the gold could be sent to the Silla palace. The monk told Sŏdong: "Bring it here and I will summon the divine powers for its delivery." The princess wrote a note to her parents to explain about the gold. Monk Jimyŏng then summoned the divine powers that immediately delivered the gold to the palace. King Jinpyŏng was astounded by the divine powers behind this good fortune, and he came to greatly admire Sŏdong. Then, after earning the Silla king's trust, Sŏdong eventually ascended to the throne of Paekche.

One day, King Sŏdong and his queen were on their way to Sajasa Monastery when they reached a pond at the foot of Mt. Yonghwasan. Suddenly, a Maitreya triad appeared in the middle of the pond, to which the king and queen bowed respectfully. Then the queen pleaded: "Please build a monastery for me on this spot. It is my wish." The king agreed, and he consulted monk Jimyŏng about this project. Again, after summoning the divine powers, the pond was filled with soil from the mountain, leaving a level area for the construction of the monastery. A statue of the Maitreya triad was created, and halls, pagodas, and corridors were built. It was named Mirŭksa, which means 'Monastery of Maitreya.' Silla's King Jimpyŏng dispatched many workers to help with the construction work.

This account includes two stories, one about Sŏdong's early life and his marriage to Princess Sŏnhwa (legend of Sŏdong), and another about the founding of Mirŭksa. The two stories, however, are different in nature. The legend of Sŏdong is a fanciful tale with little relationship to his actual life and eventual reign as King Mu. Even Monk Iryŏn, who compiled SamgukYusa, expressed his skepticism of the Sŏdong legend, in which Sŏdong is depicted as the son of a widow, since King Mu was known to be a son of King Bŏp of Paekche. On the other hand, King Mu's central role in the construction of Mirŭksa can be readily confirmed.

The legend of Sŏdong is a classic folk tale rooted in the common themes of popular folk tales that has been handed down from one generation to another by word of mouth. The part regarding Sŏdong's birth and rise to the throne, in particular, bears many similarities to popular folk literature. The story of his conception from a dragon is similar to the way great figures and heroes in folk tales are fathered by creatures other than humans. In addition, the part about Sŏdong finding a great amount of gold in the places where he dug up sweet potatoes, thus gaining the faith of the king and rising to the throne, is the same as a folk tale of a girl, the youngest daughter in a family, who leaves home after a fight with her father and meets a charcoal burner who finds a lot of pure gold, making the couple rich. Another folk aspect can be found in Sŏdongyo, the song that Sŏdong composed in his bid to win over Princess Sŏnhwa.

According to the lyric, Princess Sŏnhwa sneaks out at night to see Sŏdong. The song's simple lyrics are like a nursery rhyme, which made it easy for children to learn and sing repeatedly.

And the folk song aspect, similar to any song used for wooing, enabled it to spread easily among the people and eventually reach the royal palace.

The chamber is known as a "relic hole" (*sarigong*), while the relic enshrinement ritual was referred to as a "veneration of the relic" (*sari jangŏm*). The articles used to conduct this ceremony are called "utensils for veneration of the śarīra" (*sari jangŏmgu*). In Korea, sari jangŏmgu usually included several containers. Typically, the relic would be placed in a bottle, that was encased within a reliquary, which was then placed inside a casket. The casket would be enshrined in the relic chamber of the pagoda. The relic bottle was usually made of clear crystal or green glass, to symbolize the eternal truth of Buddha's teachings. The reliquary that contained the relic bottle was crafted from various materials, such as gold, silver, or bronze, and in a wide variety of forms, including circular or square containers, hexagonal or octagonal dishes, or a pavilion-like shape.

The stone pagoda at the Mirŭksa Monastery site is notable for its large number of relics (683) and their diverse variety (19 types). In particular, the gold reliquary and enshrinement plaque have attracted the keen attention of Buddhist scholars. The gold reliquary is a marvelous example of the craftsmanship of Paekche artisans, with an elegant form and artistic technique. It stands 13 centimeters high and 7.7 centimeters wide at the shoulder. An opening in the center is covered by a lid with a bead-shaped knob and tapered point. The surface is incised with an exquisite, finely detailed vine design and a series of circles. Its curved silhouette, from the lid to the slender neck, shoulder, and body is natural and graceful. The sublime beauty of its form and surface decoration is truly unique (pls.25, 26).

The recovered relics help to shed light on various aspects of Paekche life, including the crown ornaments of high-ranking officials, monastic customs related to an enshrinement ceremony, and writing styles. Along with demonstrating Paekche people's ardent devotion to Buddhism, the artifacts are also symbols of a desire to make known the influence of Paekche authority, within the kingdom's territory and beyond. A section of the enshrinement plaque reads: "...may the life of His Majesty [Daewang Pyeha: 大王陛下] be as solid as the mountains and his rule as eternal as heaven and earth, spreading the dharma above and converting the people below". Here, the "Daewang Pyeha" title is equivalent to that of the emperor of China, which sought to convey the Paekche king's far-reaching presence, along with his lofty status as an equal to the Chinese emperor.

Mirŭksa was similar to Hwangkyongsa Monastery of the Silla kingdom, but it encompassed a larger area, to signify its status as Paekche's foremost monastery. It continued to thrive even after the demise of Paekche, during the Unified Silla period (676–935). The monastery had a wooden pagoda in the middle, flanked by two stone pagodas in the eastern and western sides. The three pagodas formed a straight line, from east to west, with each having a Golden Hall (*gŭmdang*) to the north. The interpretation of the triad is based on a sutra that Maitreya residing in the Tuṣita heaven delivered three sermons to save all sentient beings. Three images were enshrined at

Mirŭkjŏn 'Hall of Maitreya' of Gŭmsansa Monastery in Gimje. The philosophy of Maitreya was integrated in the layout of the monastery.

The West Pagoda has been designated National Treasure no.11. It shows the superb skill of the Paeche artisans who dealt stone as if it were wood. It illustrates the transition from wood to stone in pagoda construction which took place around the time it was constructed. Half destroyed it is still the tallest pagoda from the Three Kingdoms Period (57BC–668CE).

Types of pagodas. Edward Adams, principal of the Seoul International School on the campus of Konkuk University and researcher at the Korean Buddhist Research Institute, has reviewed the types of pagodas in Korea as follows.

"In the chronological course of pagoda construction in Korea it is truly difficult to determine which came first, wood, stone or brick. The earliest type of Korean pagodas that exist today are stone pagodas built to imitate wooden structures. The partial pagoda on the site of Miruksa (National Treasure no.11) near Iksan is the prime example from Paekche and probably is the oldest pagoda in Korea. The oldest datable pagoda of Silla constructed during the reign of Queen Sŏndok (27th ruler) and located on the monastic grounds of Punhwangsa in Kyongju City gives further proof that possibly wooden pagoda structures were built first after the introduction of Buddhism.

"This pagoda of Punhwangsa (National Treasure no.30) has the unique distinction of imitating brick construction as well as copying the earlier wooden style.

"The most famous and probably the largest pagoda ever constructed in Korea was the nine-storeyed wooden pagoda of Hwangyongsa located several hundred yards from Punhwangsa in Kyongju City. This massive tower had a base seventy-eight feet square and rose to the astounding height of 224 feet. Falling prey to fire usually caused by lightening this giant wooden pagoda burnt five times reportedly and finally succumbed in 1238 during the Mongol invasion. Sixty foundation stones are still seen on the site.

"Other wooden pagodas were constructed at the monastic sites of Sachonwangsa and Mangdoksa which are both post-unification monasteries built to protect the kingdom from enemies.

"There are now a few true brick pagodas found in Korea today with most of them located in the Andong vicinity. Though the brick pagoda did not flourish it seems that the artisan's infatuation for brick continued throughout the years. The multi-storeyed pagoda at Silloksa near Yoju in Kyonggi Province was built during the closing years of Koryŏ. Basically the Silla people were more accustomed to working with stone and there was no lack of the material.

"A unique style of stone pagodas emerged after the Silla unification period which was to become the prototype of all Korean stone pagodas. Typical of this type is the five-storied pagoda of Nawon Village and the three-storeyed pagodas located on the monastic sites of Kosonsa and Kamunsa. These early pagodas are characterized by simplicity and beauty of form.

"The first general characteristic is that the pagoda was built on a double platform unlike those made of wood and brick. The lower platform is wider but not as high as the upper platform. The upper platform may measure four to five feet.

"The second characteristic is that corner and center pillars were often depicted in relief both on the double platforms and storey blocks. The lower portion on the larger pagodas may have as many as five relief pillars to a side, a while the upper portion of the platform will have four pillars or less.

"The third characteristic is that the roofing stone of each storey depicts a staircase effect of five steps under each eave. This was also true in the case of brick pagodas. During the Koryŏ and Yi periods the number of steps diminished to four and even three as the height of the pagodas was lowered during these later years.

"The fourth characteristic is that each section of the pagoda was built with different stones. In smaller pagodas the roof was carved separately from the body stone, while with the larger pagodas the roof and staircase-shaped supports as well as pillars and wall slabs were cut from separate stones.

"The last characteristic is that no decorative figures or patterns were carved into the body of the pagoda or pedestal. The five-storeyed pagoda of Nawon Village which was constructed closely following the pagodas of Kumunsa and Kosonsa still maintains the five prototype characteristics of the early post-unification period of Silla" (*Newsreview*, 5 Oct 1974).

Muwisa Monastery nestles on the slopes of Mount Wolch'ulsan. It was founded by monk Wŏnhyo in 619 and was named Kwanŭmsa 'Avalokiteśvara Monastery'. It was renamed Muwisa when reconstructed in 1550. In its heyday it was a large monastery with 58 buildings. Crossing Haet'almun 'Gate of Enlightenment' begins the main sanctum called Kŭngnakchŏn 'Amitābha Hall'. It was built in 1430 in the simple and compact architecture of early Chosŏn. A gold-leaf wooden image of Amitābha, flanked by Bodhisattvas, is enshrined on the altar at the centre of the hall. Behind this golden triad, is the oldest painting of Amitābha with Bodhisattvas. It was done in 1476 and bears influences of the flamboyant style of the earlier Koryŏ period (918–1392) (pls.27, 28).

A large Udakacandra Avalokiteśvara (*Suwol Kwanŭmdo*), 4 metres wide and 7 metres high, is painted on the backside of the wall of the Amitābha triad. With a shining halo and nimbus, he is looking down on Sudhana. He stands on a lotus pedestal with a bottle in one hand and a willow branch in the other. The whole painting is vibrant with the flowing lines of the robe and the undulating waves of the sea of saṁsāra. The main sanctum had 29 other Chosŏn masterpieces which are now kept in the Mural Museum in the compound. They include paintings of apsaras, Avalokiteśvara, and a diagrammatic painting of Amitābha welcoming devotees to his Western Paradise. Lotus blossoms are abloom on the ceiling with two dragons flying between them. The lotus blossoms on the ceiling represent the thousand-petalled cakra of yogic contemplation.

The Ch'ŏnbuljŏn Hall enshrines Thousand Buddhas, clad in monk's robes and each 20 cm tall.

Stone pagoda of the **Bunhwangsa** 'Monastery of Royal Scent' (pl.29) was founded in 634 by Queen Sŏndŏk (r. 632–649) the 27th ruler of the Silla Kingdom. It is located to the north of the site where the Hwangnyongsa Monastery once stood. It was home to Monk Chajang (c. 590–658) who was appointed national preceptor on his return from Tang China after seven years of study.

It is where Monk Wŏnhyo (617–686) wrote his works including a summary of the Avataṁsaka-sūtra. The pagoda is built with brick-shaped stones. The stones are supposed to be of the same kind as those of the Sanchi stūpas. The andesite bricks are 35–45 cm wide and 4.5–9 cm thick. They seem to be the large dharmarājikā bricks of Aśoka's time (see my *India and China* 2016:246–48). Twentyfour monasteries were built during the reign of Queen Sŏndŏk. The royal house funded the construction of Bunhwangsa and Yŏngmyosa monasteries, to receive Buddha's protection of the nation and to justify and solidify the Queen's reign.

It stands on a square one-step base with sides measuring 6.5 metres. The base is 13 metres in width and 1.1 metres in height. A stone lion crouches at each corner of the foundation base. A doorway is complete with a stone lintel, threshold, doorjamb and two doors on each side. A pair of stone Vajrapāṇi stand sentinel at each doorway. Only three stories, 9.3 metres in height, remain. The original pagoda had seven or nine storeys. Judging from the foundation and first three surviving storeys it may have had nine storeys. The Bunhwangsa pagoda is the oldest known stone pagoda of Silla origin. The Vajrapāṇi statues are the only known images from the Three Kingdoms period whose date is known. They are about 120 cm in height and are sculpted with powerful characteristics. The stone lions at the corners seem to have been added later from a royal tomb. A literati of the Chosŏn period (1392–1910) refers to Bunhwangsa as a "white pagoda" in one of his poems. There are traces of white plaster on the surface of the pagoda. Whitewash or plaster was a sign of shining prosperity. Kādambarī speaks of कैलास-गिरेर्-इव सुधा-सितेन प्राकारेण परिगता. Whitewash represented the divine sheen of Mount Kailāsa sanctified as the abode of Lord Śiva.

Since its arrival in Korea, Buddhism had a great cultural impact, and was crucial to the formation of states as buddhakṣetras. It provided economic and social, literary and sacred values to the people. "Great monasteries in great places" is an oft-quoted maxim. Buddhist monasteries sanctify hills and mountains of exceptional scenic beauty. Unparalleled development of painting and sculpture, architecture and metallurgy took place. Granite pagodas stand in every nook of the mountains and valleys. Elegant paintings and unique monastic bells are eloquent testimony to Korea's emergence as a land of flourishing culture. The Bunhwangsa pagoda reminds of the direct contacts of India and Korea by its Sanchi type bricks chiselled out of stone, the sentinels guarding the doors identified as Vajrapāṇis, or the siṁha-vijṛmbhita-samādhi of the Avataṁsaka represented by the lions at the four quarters. The lion also represents Prajñāpāramitā in the six pāramitās.

The Murŭng Valley is a beautiful utopia where the gods live, a place that humans dream about. A famous calligrapher Yang Saŏn left an inscription on the rock: 'Murŭng Dowon, playground of the immortals, a wide rock and stream, a valley where cares of the world disappear like dust". Here nature is so sublime that it makes one forget earthly desires. Here is the **Samhwasa Monastery**, that dates back to 642 in the reign of Queen Sŏndŏk of the Silla dynasty (pl.30).

The small Buddhist shrine called **Munsusa** 'Mañjuśrī Shrine' (pl.31) was founded in 643 during the Paekche kingdom in a small valley in Mount Munsusan. It is famed for its autumn light which is particularly splendid. Its wooden structures have been rebuilt many times. The mountain is named after the shrine. The valley is silent, as few people visit the area. Silence heightens the brilliance and beauty of its autumn leaves. The valley gets steeped in deep solitude when the autumn light fades.

The **T'ongdosa** Monastery nestles on Mount Yongchui wooded with old pine trees. It is highly revered since it has preserved the relics of the Buddha which are enshrined in the main hall, and hence it has no statue of the Buddha. It was founded by monk Chajang yulsa in 645 in the reign of Queen Sŏndok. The monastery is renowned for the preservation of the monk's manuscript. The main hall is a superbly designed structure. The large altar is exquisitely engraved. It is National Treasure no.144. The compound has a three-storey pagoda and a stone lantern. A copper incense burner from the Koryŏ period in front of the hall is National Treasure no.334. The monastery was burnt down in 1592 by Japanese invaders. It was rebuilt in 1603 by King Sonjo. Expansion was done in 1641 by adding 65 small and large buildings. Thirteen hermitages are scattered around the monastery. The great monk Wŏnhyo meditated at the Wŏnhyo Cell, four km southwest of Tongdosa.

A relic of the Buddha, known as *jinsinsari* 'true body *śarīra*' in Korean, was brought from Tang China by Master Chajang in 646, during the reign of Queen Sŏndok of the Silla Dynasty. Chajang enshrined the relics in the nine-storey pagoda of Hwangnyongsa, the pagoda of Taehwasa Monastery, and at the Vinaya altar of T'ongdosa. The śārīra now on display is seven pieces, each about the size of a grain of rice. The śarīra reliquary is ornately decorated with progressively smaller vessels contained within. It is fashioned out of the finest materials and with refined techniques as symbols of devotion. They are the essence of the Dharma realm to enlighten all sentient beings: a ceaseless endeavour from a distant past. As a repository of the Buddha śarīra the Tongdosa represents the Buddha, Haeinsa with its Tripiṭaka represents Dharma, and Songgwangsa the Saṅgha as its community practices the teachings scrupulously. The three monasteries are the most representative of all. They symbolise the Triratna or Triple Gem in Korea.

The T'ongdosa has a huge open-air hanging scroll, 12 metres high, which is hung in an open forum extending over the first and second floors of the middle hall of the museum. During special services such huge paintings stand in the centre of the worship arena with waving flags and ornate decorations. Done with piety and sincerity these holy paintings endow the viewer with compassion and wisdom.

The T'ongdosa Museum combines its modern design with the classical architectural beauty of a monastery. Constructed in 1999, it is the only museum exclusively devoted to Buddhist paintings. It has the largest number of over 600 paintings in its collection. It has 30,000 items including a 1 National Treasure, 11 treasures and several cultural artifacts. Taenghwa Buddhist Painting of 1792, measuring 1170 × 558 cm, hangs at the entrance of the exhibition hall. Another hanging painting (1204 × 493 cm) depicts the Buddha in sambhoga-kāya form, with a jewel crown and ornate necklaces, a gentle visage in elegant lines and vivid colours. The bells of the monastery resound throughout the Dharma Realm (dharmadhātu) to awaken beings in their thunderous echo as it gradually merges into the silence (*mauna*) of Śakyamuni.

Immune to mundane dust and noise, the monastery is immersed in songs of birds, winds rustling through the trees, and burbling streams. The main altar (*kŭmgang kyedan*) places it above all monasteries because of the śarīra. To be ordained here is to be ordained by the Buddha himself. Its Mount Yŏngch'uksan (Spiritual Eagle Mountain) alludes to the Gṛdhrakūṭa mountain where Lord Buddha preached the Lotus Sutra. The founder monk Chajang was born on Buddha's birthday and his father had promised Avalokiteśvara that if he were granted a son, he would dedicate him to the Buddha. Mañjuśrī Bodhisattva (*Munsu Posal*) had given monk Chajang the śarīra of the Buddha with instructions to build a temple in Mount Yongch'uksan. The main hall was built in 1645 to replace the original hall burnt down during the Japanese invasion. The stone foundation with its floral designs dates from the original construction of the Silla period. The monastery abounds in monks who are painters, poets and writers. Monk Hyegak, designated Living Treasure for his mastery of tanch'ong painting, is of 90 years. Monk Tongha is a poet and essayist. He says that one of the ridges embracing the monastery is Munp'lbong 'Writing Brush Peak" which may account for so many poets and painters at the monastery. Monk Suan is a painter and Monk Pŏmhae was to write a novel on the way of a hermit. The monk poet Tongha writes about his monastery: "Pine trees upholding the autumnal sky, spread their green spirit on the wings of the wind and the blue stream of the waterfall, deep in the mountain, cleanses worldly worries of the multitude ... ... The ancient roof tiles, encrusted with dark lichens of age, have reared how many monks I wonder ... ... Flowers bloom and flowers wilt but the master of the hermitage keeps his place" (*Seoul*, Oct 1993:5–13).

Pagodas were erected in such large numbers in the Three Kingdoms Period that Korea came to be known as 'the country of stone pagodas'. The Chŏngnimsa Pagoda was built at Puyŏ the capital of Paekche (18BC–660CE). It is the oldest of the stone pagodas extant today. It is 8.33 metres tall and stands on a square base of 3.75 metres in width. It is divided into three parts: foundation, body and finial. The ground stone on which it stands comprises of eight stones. The foundation is an assembly of 16 stones including corner pillars and centre pillars. It is topped by a cover of eight plain stone slabs that support the body of the pagoda. The body includes five storeys, each with body stones and roof stones.

- First storey has 12 stones, its roof stone is made of 8 stones.
- Second and third storeys: each is built with 4 stones.
- Fourth storey is built with 2 stones.
- Finial: lowest section remains. It is called *pokpal* 'inverted bowl'. The part above it is *poryun* 'treasure discs' engraved with a circular lotus design. The holes at the corners of the stones indicate that wind chimes were hung from the roof stones.

Funding by IKS-MoE

The numbers of stones have a relation to the planes of contemplation. The pagoda is an architectural image of the subtle body. The earth on which the pagoda stands is earth of the pañcatattva, corresponds to the mūlādhāra cakra and the outer square of the Śrīyantra. The foundation of 16 stones can be compared to the 16-petalled lotus of the Śrīyantra, corresponding to the svādhiṣṭhāna-cakra. The ground stone of 8 stones is the 8-petalled lotus of the Śrīyantra, corresponding to the maṇipūra-cakra. The table on the following page shows the correspondences of the pagoda to the śrīyantra, cakras and pañcatattva.

An inscription is inscribed on the four sides of the first storey of the pagoda. It records the downfall of Paekche in 660 by the joint Silla-Tang army led by Chinese General Su Ting-fang. The inscription is entitled 'Record of the defeat of the Paekche Kingdom by Tang'(pl.33).

The monastic site was excavated by the Ch'ungnam University Museum in 1979–1980. The excavation revealed that the monastery's inner gate, the pagoda, the main worship hall and the lecture hall were built along a central axis, beginning from the south, with the buildings being surrounded by corridors. Such a layout was typical of the "one pagoda-one worship hall" style that was prevalent during the Paekche period. There was a man-made pond outside the inner gate. As the corridors in the east and west appear to have been 5 meters wide, the overall monastic complex is believed to have been very large.

The monastery was reduced to ashes at the time Paekche was destroyed, with a new monastery called Chŏngnimsa being constructed on its site in 1028 during the Koryŏ period (918–1392). In addition to the five-storey pagoda dating from Paekche, there remains a 562 meter tall seated stone Buddha (Treasure no.108) sculpted during the Koryŏ period.

Pomosa or 'Brahmanic Fish Monastery' was founded in 670 as a spiritual backbone for national unity to crush foreign invaders. During the reign of King Munmu, the kingdom was harassed by Japanese pirates. The King had a drcam in which a mountain spirit advised him to go to the top of the mountain near Pusan. The spirit said: "If you build a monastery and name it Brahmanic Monastery, the pirates will vanish and peace will be ensured." The eminent Monk Ŭisang constructed it as a spiritual centre for national security in 670: धर्मो रक्षति रक्षितः । (pl.34)

The **Pusŏksa Monastery** is located some 140 km to the southeast of Seoul. Situated in the deep crepuscular mountains serene twilight engulfs it. The mountains seem to prayerfully kowtow to the lovely main hall of worship. The legendary founder of the monastery is Ŭisang (620–689). An inscription on a wooden tablet details the circumstances under which it came into being. The name literally means 'Monastery of the Floating Stone'. When Ŭisang was deepening his knowledge of Buddhism in China, the T'ang warlords were making plans to annex the Silla kingdom. The information was leaked to Ŭisang by the love-lorn daughter of a high ranking courtier. The monk packed up and left for his homeland. When the poor girl reached the port, the boat had left. By a magic she transformed herself into a dragon. She protected the monk from interminal tempests across the seas. Reaching home Ŭisang informed the authorities and travelled

Śrīyantra	cakra	pagoda		pañcatattva five elements
The outer square (Trailokyamohana)	Mūlādhāra (root cakra)	earth	base	earth
Sixteen-petalled lotus (Sarv-āśā-paripūraka)	Svādhiṣṭhāna (cakra below the navel)	foundation		fire
Eight-petalled lotus (Sarva-śaṅkṣobhaṇa)	Maṇipūra (navel cakra)	ground stone		water
Fourteen-angled figure (Sarva-saubhāgyadāyaka)	Anāhata (heart cakra)	first storey (12 stones)	body	air
Ten-angled figure (Sarvārtha-sādhaka)	Viśuddha (throat cakra)	second storey (4 stones)		ether
Ten-angled figure (Sarva-rakṣākara)	Ājñā (cakra between the eyebrows)	third storey (4 stones)		avidyā
Eight-angled figure (Sarva-rogahara)	Brahmarandhra (cakra of palate)	fourth storey (2 stones)		
Triangle (Sarva-siddhiprada)	Brahman (cakra of the Supreme)	fifth storey (1 stone)		
Bindu (Sarv-ānandamaya)	Sahasrāra (cakra of space)	finial	finial	Brahman

across the country to discover an appropriate site for the construction of a monastery for the defence of the land. When he had discovered the site, the villagers refused to vacate their ancestral homesteads. The dragon made a last appearance from the blue yonder and frightened the villagers. If they did not leave, the huge rock held in the claws of the dragon will come down crashing. The village folk fled. The Hall of Amitāyus stands where the dragon died. The floating rock on the precincts seems to float among the stones that lie beneath it. Ŭisang conducted esoteric rites and the gathering clouds of war with China were averted. Pusŏksa has several national treasures. Here is a fusion between the divine and nature where humans can feel ultimate serenity. The ridges of the Ponghwangsan mountain seem to embrace the monastery in their breath-taking beauty, in complete harmony with geomantic principles (pl.35).

The Hall of Maitreya is the oldest extant wooden structure in Korea. Records indicate that the monastery was constructed around 676 during the reign of King Munmu of the Silla dynasty. The King ordered the construction of the monastery as headquarters of the Avataṁsaka (Hwaŏm) sect. But its arrangement and construction technique are characteristic of the Pure Land sect of Buddhism, the Sukhāvatī of Amitāyus. There is no Vairocana of the Avataṁsaka sect, and instead we find Amitāyus of Pure Land iconography. The image does not face the front door of the hall, but is on the western side in accordance with the Western Pure Land of Amita. The layout of Pusŏksa portrays the Pure Land doctrine of three levels of rebirth, divided into nine ranks. Its construction was the actualisation of Pure Land philosophy in architectural form. The Silla kingdom was under constant threat of invasions from abroad as well as by domestic disorders. Ŭisang prayed that Silla be a land of peace and happiness. That is possible when the human spirit is pure. Realisation of purity for the country was the dream of Ŭisang. This profound desire to create a clear and clean Buddhist kingdom in Korea, till flows through the heart of people. When thousands gather in front of the Hall of Amita on Buddha's birthday, chanting and circumambulating the stone lantern, the cherished desire of a Buddha-kṣetra flows through their hearts.

Ŭisang mastered Avataṁsaka (Hwaŏm) philosophy under the eminent Chinese master Chi-hyen. Avataṁsaka is a doctrine of all-encompassing harmony, that contains the multitude and yet the multitude is as one. It sought to embrace myriad sentient beings within the single Buddha mind. Through his energetic dissemination and of his disciples Avataṁsaka spread throughout the Silla period. Ten major Avataṁsaka monasteries were built. Pulguksa, Hwaŏmsa, Haeinsa, Pŏmŏsa and Kapsa are among them.

The buildings of Pušoksa stand on nine different terraces, beginning with the lowest Ilchumun the entrance to the monastery. The main sanctum is on the highest ninth terrace. It is a progress upward as one walks from the gate, passes various worship halls to the ultimate Pure Land represented by the main sanctum. The Pure Land is not where one goes after the body perishes. One finds it in oneself when one has purified the mind, transcended secular sentience to experience the absolute enlightenment, and has reached the last and uppermost of the 108 steps to the main worship hall. The main hall was reconstructed in 1358 and the name of the building was calligraphed by the 31st ruler of Koryŏ King Kongmin. At the centre of the hall is a golden terra cotta Amitābha, a masterpiece of Koryŏ sculpture (National Treasure no.45). Behind the main sanctum, a hundred metres up the mountain is a small Chosadang building, where a portrait of Ŭisang is enshrined. Originally constructed in 1041, it was restored in 1377. A small tree stands outside the Chosadang under its eaves. According to legend, the tree grew out of a staff Ŭisang stuck there and has grown without the benefit of rain fo the past 1,300 years. Pusŏksa has many cultural relics including five National Treasures. It has wood-blocks to print Buddhist scriptures antedating the Haeinsa Tripiṭaka by 150 years (pl.36).

A gilt bronze Pongnaesan **incense-burner** of the 7th century was discovered from Puyo the capital of the Paekche kingdom in 1994. It was recovered intact from a muddy hole in the floor of one of the buildings. It is a masterpiece among burners with an exquisitely designed lid, knob and body. The base is a dragon raising its head high. Listening to the musicians playing, hermits meditate. There are five hermits, five musicians, 74 mountain peaks, 39 birds and animals, and many lotus flower designs. The idea of molding the body of the incensoir into the shape of a lotus bud appeared around 520. It comes from the Buddhist idea that all life originates from the lotus flower (pl.37).

Funding by IKS-MoE

9. HYECHO'S TRAVELS TO INDIA AND CENTRAL ASIA

The great Korean pilgrim to India was **Hyecho**, a native of Silla, born around 700. He came from Korea to China in 721 and became a disciple of the Indian teacher Vajrabodhi (671–741) as a youth of sixteen years. Later, he travelled to India by the sea route and returned to China via Central Asia. In Samarkand he records one Buddhist monastery with one monk. Hyecho is the last pilgrim on the historic Sutra Route, before the monasteries and monks perished in the Islamic onslaught.

Not caring how the evil wind blows
To visit the Eight Stupas is really not easy.
The Tripiṭakas have been burnt.

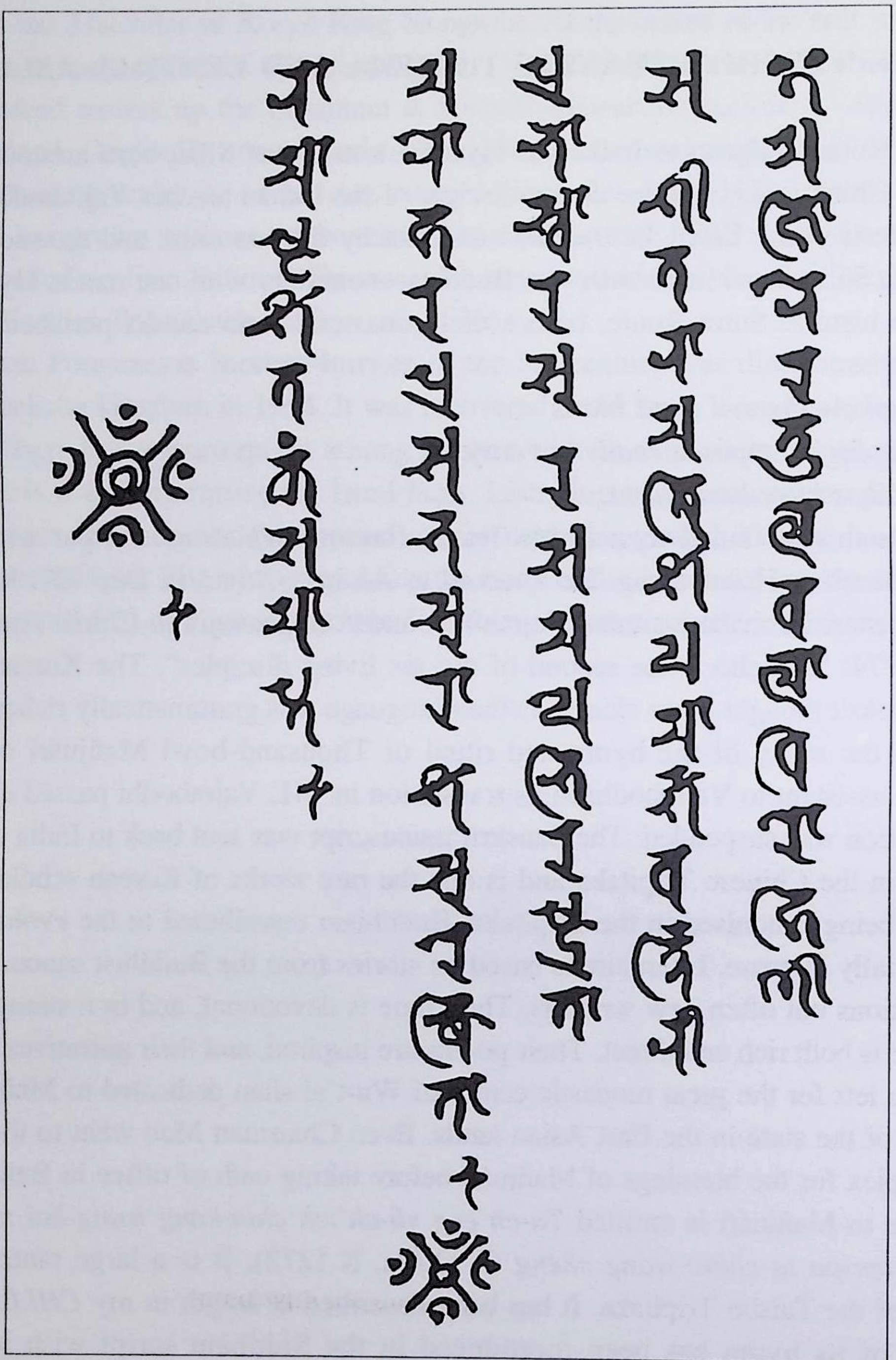
He records this wounded time in his Travel Records which are on par with those of his celebrated predecessor Hsüan-tsang. He returned to An-hsi (China) in Dec 727. He studied with three Indian masters Śubhākara-siṁha, Vajrabodhi and Amoghavajra in China. Amoghavajra said in his will of 774: "Hyecho is the second of my six living disciples". The Korean monks could understand Sanskrit thought more clearly as their language was grammatically richer than Chinese.

He began the study of the hymn and ritual of Thousand-bowl Mañjuśrī on 21 Jan 733. He acted as an assistant to Vajrabodhi in its translation in 741. Vajrabodhi passed away in autumn and the translation was suspended. The Sanskrit manuscript was sent back to India on 30 Mar 742. It is available in the Chinese Tripiṭaka and is one the rare works of Korean scholarship accorded the honour of being canonised in the Tripiṭaka. Buddhism contributed to the evolution of Korean literature, specially in prose. Literature is based on stories from the Buddhist canon. They were not merely translations but often new writings. Their tone is devotional, and in a strange way elusive. Their language is both rich and direct. Their poems are inspired, and their narratives are interesting. In 780 Hyecho left for the great monastic centre of Wu-t'ai-shan dedicated to Mañjuśrī. Mañjuśrī was a symbol of the state in the East Asian lands. Even Chairman Mao went to the Wu-t'ai-shan monastic complex for the blessings of Mañjuśrī before taking oath of office in Beijing.

The tantra to Mañjuśrī is entitled *Ta-ch'eng yü-ch'ieh chin-kang hsing-hai man-shu-shih-li ch'ien-pei ch'ien-po ta-chino-wang cheng* (T 1177a, K 1272). It is a large tantra running into 150 columns of the Taisho Tripiṭaka. It has been described at length in my *CHI*.6.58–78 and the Sanskrit text of its hymn has been reproduced in the Siddham script with its Devanagari transcription. The last stanza 59 of the hymn of 108 names of Sahasrapātra Mañjuśrī in the Siddham script is cited on page 62.

Prof. Han Sung-yang translated the Travels of Hyecho into English but they could not be published for 24 years. He was corresponding with me frequently for its publication in India but

Funding by IKS-MoE



इमा जिनैरतुलबलाधिरोहिणी सुगीता नामातिशयमार्गवर्तिनी।
प्रभास्वरा सुरसमयैरभिष्टुता मनोहरा प्रसभसुराशा सुरेक्षिता॥ ५९॥

नामाष्टशतकं समाप्तम्

it was impossible to compose the Chinese characters in Delhi. Prof. Yang wrote on 17 Jan 1965: "I saw a picture of Hyecho's Indian teacher 三畏三藏 and his friend 不空金剛智 which has been found in Kansu province, China." On 12 May 1967 I sent the original press copy of Prof. Yang's translation of Hyecho's travels to the Ambassador of Korea to get the relevant Chinese types set up in the order in which they occur in the press copy. These were to be inserted in the English text. The press copy was lost in course of months. It was ultimately published by the Unesco in 1984.

One of the Muhyung-tap or Sukka-tap stupas was being repaired on 13 Oct 1966. The oldest edition of the Tripiṭaka was discovered which had lain hidden for 1200 years. Relics (*śarīra*) with gold and glass containers too were found which were astonishing in the "delicate art of the period." The Sukka-tap was built when Hyecho was travelling in India. The eighth century of Hyecho was historically a crucial period. The famous Korean general Ko Sunji had repulsed the Arab invasion and saved China. It was the golden age of Korea when the whole country was united.

Funding by IKS-MoE

10. ICONS AND MONASTERIES IN THE UNIFIED SILLA PERIOD

The **Kunwi Cave Monastery** antedates Sŏkkuram grotto by a century. It was discovered in 1962 and designated a national treasure. A stone Amitābha triad is enshrined in the cave, 22 metres from the ground. Amitābha is flanked by two Bodhisattvas. It has a brick-type stone pagoda. Kunwi means 'powerful military'. It was so named after the troops of King Kŏn, the founding monarch of the Koryŏ dynasty, marched past here on their way to conquer later Paekche in the tenth century. It was a stopover for the troops of a famous Silla General Kim Yushin in the seventh century. A hall built in his memory still stands on the historic spot of Hyoryŏng-myŏn (pls.40 and 41).

Ingaksa Monastery has played an outstanding role. Here the famous Koryŏ historian of the 13th century Ilyŏn wrote the monumental *Memorabilia of the Three Kingdoms* (*Samguk Yusa*).

Cave Temple of Sŏkkuram. The first rays of the rising Sun have touched the forehead-jewel of Vairocana Buddha, which in turn has cast its sheen on the waters of the Eastern Seas, exactly on the spot where King Munmu (ruled 661–681) sleeps in eternity. He unified the Three Kingdoms of Korea into one state. The grotto faces the east and commands a panoramic view of the Eastern Sea. King Munmu oversaw the unification of Kokuryŏ and Paekche under Silla rule. He ordered the construction of Kamŭnsa monastery on the shore of the Eastern Sea to safeguard the state. He died before the monastery was completed. His son King Sinmun (r. 681–92) completed the monastery in 682. His father's ashes were buried in an under-sea tomb to the east of the monastery. The tomb and monastery are associated with the reincarnation of King Munmu as a dragon to protect the Silla State and Buddhism from foreign invasion. They are also closely linked to the Sŏkkuram grotto. According to the Samguk Yusa, Pulguksa Monastery was built to pray for the well-being of the Kim clan ruling the Silla Kingdom, and Sŏkkuram was built to pray for their reincarnations or continuity of the dynasty.

The legends and history of the Three Kingdoms of ancient Korea, Samguk Yusa, written by the Buddhist monk Ilyŏn (1206–1289) gives accounts of the foundation of Buddhist monasteries and pagodas. In its chapter on filial piety, it narrates how Kim Tae-sŏng, the prime minister of King Kyŏngdŏk commenced the construction of Sŏkkuram in 742, and repairs of and additions to the Pulguksa monastery. "His heart moved by heavenly grace, Kim Tae-sŏng built the beautiful Pulguksa monastery in memory of his two sets of parents and also founded the wonderful grotto of Sŏkkur-am. He invited the two distinguished monks Sillim and Pyohun to supervise these monasteries. He had his fathers and mothers represented among the images in these monasteries in gratitude for bringing him up as a useful man. The transcendental Vairocana Buddha of the Avataṁsaka casts his rays for ever, over the web of power in the fabric of society, in the subsuming unity of his Land. Ever since the colossal Buddha touching the Earth has been the dynamic symbol of unity, interwoven with the language of real life.

Funding by IKS-MoE

From the rock chapel the pilgrim greets the Eastern Sea. It signifies crossing over the sea of life to Bliss. Built as an act of filial piety to parents, it celebrates their absence, distance, dream and destiny. It is a pearl of East Asian cave temples in its overall planning. It enshrines the best Korean sculptures of all times. They are reminiscent of the sculptural glories of T'ang China, and yet are unique in their ethereal quality. Superb examples of warm naturalism inspite of the hard medium of stone, they remain unsurpassed in East Asian lands. They sprout from the passion of everything that the eyes embraced, celebrating its essence in the eternity of stones. "There is a tradition that the sculptor who carved these bas-reliefs was in love with the King's daughter and used her as the model for the image of Kwanum/Avalokiteśvara in order to immortalize her beauty" (Ha 1972:386 n 4). The piety of the patron and the tender love of the sculptor sinks into the silent rapture of these live sculptures in their kissed limbs, smiling in flowing drapery and deep solitude.

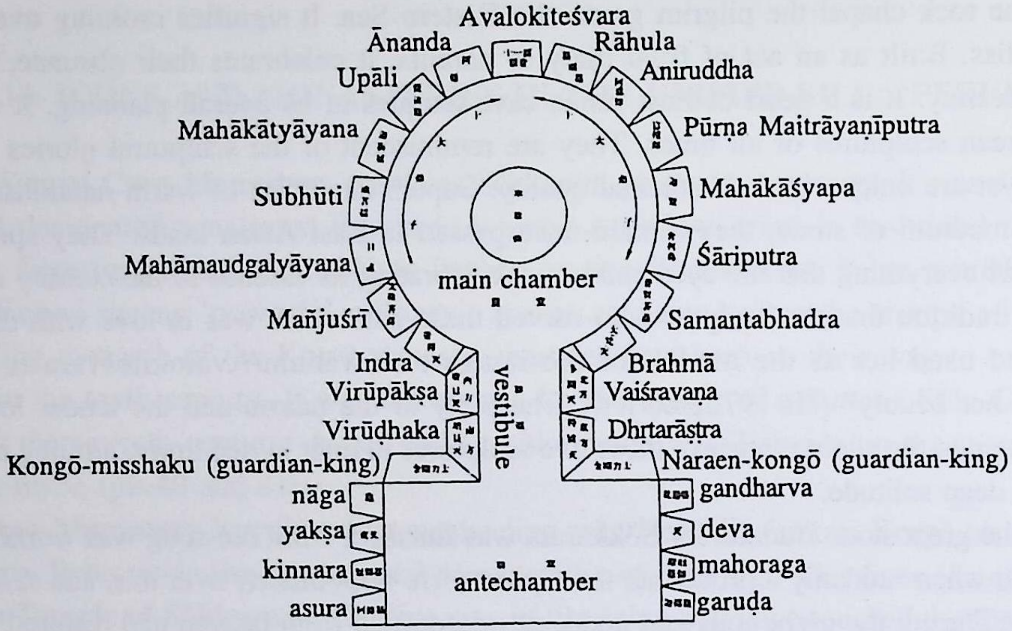
"After the great stone Buddha for Sŏkkuram was finished, Kim Tae-sŏng was working on the lotus pedestal when suddenly it broke into three pieces. He wept bitterly over this, and at length fell into a trance. During the night gods and goddesses descended from heaven and restored the stone to its original condition. Tae-šong awoke in joy and climbed the southern peak of Mt. T'oham, where he burned incense and worshipped the celestial deities. People thereafter called the place Hyang-nyŏng (Incense Peak)...

"The two stone bridges of the blue and white clouds, the seven-treasure lotus flowers and the two pagodas, Tabo-t'ap (Pagoda of Many Treasures) and Sokka-t'ap (Pagoda of Śākyamuni) at Pulguksa in addition to the seated image of Buddha and the bas-reliefs on the walls and ceiling of Sŏkkuram, are unsurpassed in exquisite workmanship among the art works in the temples of Korea" (Ha 1972:381–382).

The ground-plan of the Sŏkkuram cave consists of a small open-sky rectangular antechamber which is joined by a narrow vestibule to the main circular chamber. It is a unique cave-temple with a domed ceiling.

Antechamber: Eight beings who protect Buddhism
Two guardian kings (Jap. Niō)
Vestibule: Four Lokapālas
Entrance of the main chamber: Indra and Brahmā (Lords of Heaven and Earth respectively)
Main chamber: Vairocana (pl.43)
Back of Vairocana: Avalokiteśvara (pl.44)
Walls of the main chamber: Mañjuśrī and Samantabhadra (pl.45)
Ten Apostles (mahāśrāvaka) (pl.45)
Deep niches on top: Ten Bodhisattvas from the ten directions (pl.46, see diagram on p.66).

The antechamber has eight kinds of beings on eight stone slabs and two guardian kings on both sides of the entrance. The vestibule has four Lokapālas on its walls. The main chamber has fourteen images in relief on rectangular stone panels, with Avalokiteśvara on the rear wall and Vairocana Buddha of the Avataṁsaka as the central deity. Atop the panels of the mahāśrāvakas are


Avalokiteśvara
Ānanda
Rāhula
Upāli
Aniruddha
Mahākātyāyana
Pūrṇa Maitrāyaṇīputra
Subhūti
Mahākāśyapa
Mahāmaudgalyāyana
Śāriputra
main chamber
Mañjuśrī
Samantabhadra
Indra
Brahmā
Virūpākṣa
Vaiśravaṇa
Virūḍhaka
Dhṛtarāṣṭra
vestibule
Kongō-misshaku (guardian-king)
Naraen-kongō (guardian-king)
nāga
gandharva
yakṣa
deva
kinnara
mahoraga
asura
garuḍa
antechamber

ten deep niches with images of ten seated bodhisattvas who have flocked from the ten directions to listen to the sermon of the Lord (Bhagavān). During the reign of King Kyŏngdŏk Avataṁsaka (Hwaom) sect had become dominant. It marked the political centralization taking place in Korea. The pantheon of Sŏkkuram corresponds perfectly to the Gaṇḍavyūha, the last sutra in the Avataṁsaka corpus.

The iconography of Mañjuśrī and Samantabhadra is unique. Mañjuśrī holds a bowl in his hand. He represents the sutra of the Thousand-bowl Mañjuśrī. Hyecho got its initiation on the morning of 1 Jan 733 from Vajrabodhi. Since 5 May 740 Hyecho copied the text. After studying it for eight months, he took up its translation on 6 Jan 741 as an assistant to his teacher Vajrabodhi. The plan was suspended in 741 on the death of Vajrabodhi. According to the will of Vajrabodhi the original Sanskrit sūtra was returned to India on 30 March 741. Thereafter Hyecho went to Ta-hsing-shan monastery and studied the remaining part of the sūtra with Amoghavajra (Yang 1969:38). Samantabhadra holds a boxed manuscript, probably of *Bhadra*carī which ends the Gaṇḍavyūha. Its contemplation was to emphasize the vow of Samanta*bhadra* to attain the world of Amitābha.

Sŏkkuram represents the rich tradition of the Avataṁsaka in Korea. The Korean monk Ŭisang (625–702) studied with the second patriarch and founded the Avataṁsaka (Hwaom) in the Silla kingdom alongwith monk Wŏnhyo (617–686). In 739 the Korean monk Simsang (d.742) was invited to Japan to lecture on the Avataṁsaka at the Tōdaiji. The Avataṁsaka continued to flourish in Korea. Choe Ch'iwŏn (857–?) wrote the authentic biography of the third and the greatest of all Chinese patriarchs Fa-tsang (T 2054, Fontein 1967:177 n 4). The Korean patriarch Ŭich'ŏn

(1055–1101), the fourth son of the Koryŏ King Munjong, travelled to China to study the Avataṁsaka and to collect Buddhist works. Among them is Yang Chieh's 'Eulogies on the Gaṇḍavyūha of the Mahāvaipulya-Buddhāvataṁsaka-sūtra'. The biography of Yang Chieh stresses his devotion to Amitābha (Fontein 1967:52–53). A detailed discussion on Sŏkkuram can be read in my *CHI*.2.236–248 and 6.47–51.

The ten prominent śrāvakas of Śākyamuṇi are carved in relief along the wall of the rotunda, five on each side of Avalokiteśvara. Kwon Byung-rin says: "of special note are their sandals and boots with pointed toes". The boots with pointed toes pertain to the NW of India. The Gaṇḍavyūha is called Ramyaka-sūtra (Chinese *Lo-mo-k'ie-king*, Jap. *Ramagakyō*, T 294) which was translated by Āryasthira during 388–407 (K 102). Ramyaka is Lamkan/Lamghan valley where the Buddhas of Bamiyan were situated. The domicile of the disciples with pointed shoes has to be studied as to whether they are spoken of as coming from the NW. The Koreans were aware of Gandhara and TransGandhara and the pointed shoes of the NW worn by the disciples of Śākyamuni raise intriguing questions.

Hyecho the great Korean monk came to India in 724 via China. He made a pilgrimage to the sacred places of Buddhism, travelled to the South, before returning to China via Kashmir, Gandhara and Central Asia. He went back to China in Dec 727 and collaborated with Amoghavajra and Vajrabodhi in translating esoteric Mantrayāna scriptures into Chinese. He is mentioned prominently in Amoghavajra's will as one of his six great disciples.

The Sŏkkuram was originally called Sŏkpulsa 'Stone Buddha Monastery'. The cave is so to say a 3D presentation of the Gaṇḍavyūha the last sutra of the Avataṁsaka corpus. The Avataṁsaka-sutras had been translated by Śikṣānanda of Khotan into Chinese in 699 at Loyang, just 50 years ago. Empress Wu of China had sent a special envoy to Khotan for the Sanskrit text of the Sutra and herself took part in its translation, for the consolidation of her rule. It was natural that the King of Korea also create the unique grotto of the Avataṁsaka for the stabilization of his dynasty. Situated on the slope of the peak of Mount T'ohamsan it was an ideal place for meditation. Spot with pure and pleasing water, lotus ponds, parks, waterfalls, mountain valleys have to be chosen for yoga. The central image in the rotunda is Vairocana of Śikṣānanda's version of the Avataṁsaka: The Korean *Piru* is a short form of Vairocana. The earlier translation of the Avataṁsaka by Buddhabhadra done in 422 has the name Rocana, as in the extant Sanskrit text, and in Japanese Roshana Daibutsu of Nara. The right hand of Vairocana touches the earth in bhūmisparśa-mudrā, to symbolise the territorial imperative.

The exquisite grotto of Sokkuran is a symbol of the Silla, an era of dramatic development in philosophy and science, architecture and formative arts. The grotto is an organic blending of architecture and astronomy, religion and art where all elements merge in the unity of ideal beauty. Ancient records refer to the grotto as a "stone niche woven like silk". Its construction is unique in its overall warmth like the ethereal smile of Vairocana, sitting in Gupta style in the rotunda. To cite Kang U-bang (*Koreana* 1996:10/4.59): "Natural science and art search for unity amidst variety.

Religion is no different. Laws of proportions, seemingly bestowed by the gods, were applied in religious construction for this reason. In short, religious principles and principles of proportions were identical. This means that construction based on proportions transformed religious concepts into artistic forms. This is why one can feel religious sublimity and artistic beauty when entering such structures. Since the laws of proportions were elicited from natural phenomena and Buddhism was established by an exploration of natural phenomena, perhaps there is a common principle underlying the two.

"The gateway to harmony applied in Sŏkkuram is literally the entrance to a Buddhist world of harmony. The laws of proportion, which have changed over time, reflect ceaseless human efforts in pursuit of harmony.

"The symphony of majesty, sublimity and beauty one feels in Sŏkkuram results not only from its structure or the principal statue of the Buddha, but also from a unique harmony of all the elements inherent in its structure. Through this harmony, Sŏkkuram realizes the ultimate ideals of Buddhism using a language of formative art. In this way, art and religion mirror each other and at the same time establish a commensurable relationship without a subordinate aspect."

The main Vairocana enshrined in the rotunda is "in the Gupta tradition" according to Korean scholars. He sits in lotus posture, eyes closed in quiet meditation. His exquisite features, gentle eyebrows, noble nose, long ears and tightly curled hair, are the profundity of the Buddha's mind. He is one of the finest sculptures in Asia. He sits calmly in the quiet stone grotto, deep in contemplation. It is a moment of silence that says everything. It is a world that transcends entirety.

The Buddha travelled to Trāyastriṁsa, the Heaven of the Thirty-three Gods, in the seventh year after his Enlightenment. He spent three months teaching Abhidharma to his mother. Mahāmaudgalyāyana paid several visits to enquire from the inhabitants the virtuous deeds they had performed to be reborn in this heaven. When Siddhārtha cut off his hair on renouncing the world, they were caught by Śakra and enshrined in a caitya in the Trāyastriṁśa. The Buddhist Trāyastriṁśa has been absorbed from the Ṛgvedic Trāyastriṁsa (PDB 2014). The correlation of Sŏkkuram with the 33 Ṛgvedic deities is as follows:

Ṛgveda		Sokkuram
Twelve Ādityas	12	Vairocana (both Āditya and Vairocana mean 'sun')
Eleven Rudras	11	Eleven-headed Avalokiteśvara
Eight Vasus	8	Eight classes of beings
Sky	1	Indra (Śakra is the King of Gods)
Earth	1	Brahmā (Brahmā Sahāmpati is Lord of the Earth sahā 'earth' + pati 'lord')
	33	

The Sŏkkuram has depictions of forty deities, mahāśrāvakas and bodhisattvas to get an even number: 1 Vairocana, 2 Avalokiteśvara, 3–12 ten great śrāvakas, 13–14 Mañjuśrī and

Samantabhadra, 15–16 Indra and Brahmā, 17–20 Four Lokapālas, 21–22 Two Niō (Śiva and Nārāyaṇa), 23–30 Eight classes of beings, 31–40 Ten Bodhisattvas in the niches.

Spare two eyes for my child. Three in the morning. The monk in charge of the morning chanting sounds the wooden *mokt'ak* to awaken the sleeping monastery. A magnificent zinnia rustles in the garden as if it were rubbing sleep from its eyes. As he circles the monastic compound, he recites a soothing chant that flows smooth as water. The chant is a stotra of Nīlakaṇṭha, represented as Avalokiteśvara with a thousand eyes on a thousand hands.

The Samguk Yusa records a hymn sung by a country woman named Huimyong who lived in the time of Silla King Kyŏngdŏk (r. 742–765). Her child was blinded at the age of five. She took the child to a monastery and sang the following to the Thousand-eyed Avalokiteśvara, painted on its north wall.

I fall on my knees and implore you
Thousand-eyed Bodhisattva.
You have so many eyes,
Can you not spare two for my child?
Your compassion is so great.

And with this song, her child's sight was restored.

751. The Korean general Ko Sŏn-ji fought against the Turkish invasion of Central Asia on the Talas River in 751, but the battle was lost as the Arabs reinforced the Turkish armies.

Sutra transcription was a profound religious practice, infused with elaborate rituals where the scribes had to demonstrate their self-discipline and pious dedication to Dharma. A Korean manual on the Avataṁsaka details the colourful rituals conducted with utmost reverence. Every character of the original sutra had to be reproduced perfectly without a single mistake. It demanded keen concentration and endless practice of brush strokes. The copying started with the preparation of paper made from mulberry trees nurtured with perfumed water. The paper makers, scribes and painters were bestowed the status of a Bodhisattva. After eating, sleeping, and bathroom they had to take a perfumed bath. They went to the scriptorium in a ritual procession every morning. Two children dressed in ceremonial attire, followed by four musicians, led the procession, strewing flowers and perfumes on the way, while reciting sutras. A sutra that was transcribed with such profound reverence would be enshrined in a Buddhist statue or pagoda and would serve as an object of worship. Initially the sutras were produced in the form of scrolls. In the Koryŏ dynasty, they had accordion folds so that they could be opened and folded back. Later they were bound in book form. With the adoption of Buddhism as the state religion, the Koryŏ dynasty maintained a court agency to write sutras in gold or silver on coloured paper. Koryŏ sutras were greatly admired in China. Korean monk scribes were invited to China to demonstrate their techniques. The most ancient extant 'Avataṁsaka-sutra written in black ink on white paper' was produced in 754–755 (National Treasure no.196, Samsung Museum of Art). Its paintings are done in gold and silver paint on acorn-dyed paper.

Seven Korean monks at Nalanda. As part of their national identity the Koreans wanted to have direct relations with India and not exclusively through China. I-tsing has written the lives of seven Korean monks who came to Nalanda. A Korean professor, who accompanied me to the archaeological sites in 1981, said that the Koreans went to Nalanda to compare the Chinese translations of Buddhist texts with the Sanskrit originals. Korean has grammar and Sanskrit too has inflections, while Chinese has no grammar. The Koreans could understand Sanskrit texts better because their language has inflections. Monk Hyĕop compared the Chinese translation of the Vimalakīrti-nirdeśa with the Sanskrit original and made many corrections in the Chinese text, which he left in Nalanda. He says: "When we compared the Chinese texts with Sanskrit, we made many corrections". The Vimalakīrti-nirdeśa (VN) was crucial to the importance of the laity vis-à-vis the monastic order. In East Asia, lay Buddhism and monastic Buddhism were contrasted. The monks pointed out the VN as justifying the important role of the laity in the spread of Dharma.

Relief of Avalokiteśvara Bodhisattva (Kwanŭm Posal) is a seventh century 6.9 metre high rock carving near **Pomunsa** Monastery on Sŏngmodo island, about ten minutes by boat from the main island of Kanghwado. Kanghwado is the centre of the first treaty for opening the 'hermit kingdom' to the world. This treaty was signed with the United States. It was in this island that the Tripiṭaka Koreana was carved on wooden blocks from 1236 to 1251 to repel the Mongolian invaders (pl.47).

The Maitreya Bodhisattva from **Gamsansa Monastery** site of Kyŏngju is made of granite. The inscription carved on the back of its aureole has 22 lines and states that it was commissioned in **719** during the reign of King Sŏngdŏk (r. 702–37) by the Chief of the Chancellery (corresponds to Prime Minister) Kim Ji-sŏng (652–?). The two sculptures were to honour the memory of his parents. Maitreya was dedicated to his mother. Maitreya features feminine nature with a hightened sensuality. It is 270 cm high, National Treasure no.81 in the National Museum of Korea. It is a *pratimā* done in the physiognomy of the mother. Amitābha projects a masculine presence. It is 275 cm high, National Treasure no.82 in the National Museum of Korea. Amitābha statue has an inscription of 21 lines stating that Kim commissioned it on his deathbed in 720, in memory of his father. He died during its production, and it was dedicated to him and his father on completion. The right hand is raised in abhaya mudrā. The statue is draped in a full garment that covers both shoulders. The drapery reveals a full-bodied figure, a style influenced by Indian images of the Gupta period. The halos of the head and the body are embellished with circles, surrounded by auspicious patterns of cloud-like shapes. Dignified simplicity conveys a solemn meditative essence.

The founder Kim Ji-sŏng freed himself from worldly desires and led a simple life style after retirement from public office at the age of 67. He donated his material possessions to the construction of Gamsansa Monastery. Building the monastery was an act of charity (*dāna-pāramitā*) to encourage the royal family and people to follow Buddhism in earnestness.

The **oldest bell** of the Silla kingdom was cast in **725** during the reign of King Sŏngdŏk (r. 702–37). It hangs in the bell pavilion within the courtyard of Sangwonsa Monastery on Mount Odaesan. It is National Treasure no.36. There are four flying devīs, two on each side, holding musical insruments in their hands. It was moved to its present location in 1468. It weighs 1290 kilograms.

Won Kwang-sik (born 1942) has dedicated himself to restore Korea's ancient tradition of monastic bells. He makes bronze manastic bells whose resonance can penetrate deep into our heart. He started crafting bells in the early 1960s when there was dearth of information on them. He founded the Temple Bell Research Association in 1976 with the cooperation of historians of art, accoustic engineers and researchers from the Korea Advanced Institute of Science and Technology. They have been publishing the journal *Bumjong* 'Temple Bells' since 1978. Won has brought to life about 5000 bells. He dreams of recreating the Divine Bell of King Sŏngdŏk with its unique resonance. Some 300 ancient monastic bells can be found in Korea. Won hopes to display the reproduction of these bells at his Bell Museum. He has created monastic bells with delicate designs on their surface, as well as a subtle reverberation of their unique sound. Their vibrant resonance strikes a deep cord in the human heart (pl.50).

The **Divine Bell** (771) of King Sŏngdŏk the Great (National Treasure no.29), also known as Emille Bell (pls.51 and 52), is the largest bell in Korea and the second largest in the world. It was initiated by King Kyongdŏk to honour his father King Sŏngdŏk the Great. It took 34 years to complete. After years of repeated failures, the sculptor could cast it to perfection only by throwing his beloved little daughter into molten bronze as a sacrifice. The lingering tone of the bell suggests the cry of *emille* 'mother', the sad, helpless wails of the little girl. It is often called the Emille Bell. Her heart-rending cries are eternalised in the peals of the bell. She is the tiny pilgrim to the yonder shore, the *pāramitā* beyond *saṁsāra*, ferried away in the vanishing ring of the colossal bell:

I am a ferry boat.
You're my passenger.

She is in the land of Nowhere, as the Korean monk sings to the receding chimes of the bell:

gate gate pāragate pārasaṁgate bodhi svāhā
गते गते पारगते पारसंगते बोधि स्वाहा

According to the inscription on its surface, it was completed in the reign of King Hyegong in 771, who dedicated it to his grandfather. It was hung in the belfry of the monastery within the royal palace in Dec 771. The monastery was destroyed in a flood and the bell was moved to Yongmyosa, another monastery in the capital. It was shifted again to a belfry near the southern gate of the city in early 16th century. It found a new home in the Kyongju National Museum in 1915.

It is 336 meters high, 22 metres in diameter, and weighs 18.9 tons. There are four square panels, each with lotus medallions, at the upper part. Beneath these panels it has a pair of beautiful apsarās, kneeling on lotus seats, with incense burners in their hands. Invocations are inscribed in the space between two apsarās. Two hammer spots for striking the bell are rendered in the shape of lotus medallions.

Legend has it that when monks travelled throughout the country collecting donations for making the bell and reached a poor woman's house, she said she had nothing to offer but her daughter whom she would donate if she had to. Later, an old priest predicted that the bell making would succeed if a child with untainted body and spirit was put in the molten metal. The poor woman made good her absent-minded offer and a bell with a heavenly sound was made. Whenever the bell rang, the sorrowful mother could only hear the voice of her daughter calling out, 'Emile' which is Korean for "because of mother..." thus giving the bell its name.

Prof. Kang U-bang, Ewha Womans University, says: "A lengthy inscription engraved on the bell, comprising about 1,000 Chinese characters, provides the reasons for its creation and the names of all the patrons and artisans who contributed to this undertaking. At the beginning of the inscription is a statement that explains the main purpose for making the bell: "Since the sound made by striking the bell is the voice of the absolute truth that pervades the universe, all living things that hear it might become enlightened." The inscription also states that, since the bell was made possible through the combined strength of *sin* or 'sacred' and human effort, it is thus a *sinjong* or 'sacred bell.'

"Hearing the words of a saint of the sound of flowing water, or seeing gently falling leaves can suddenly enlighten people. To fall in love or part from someone can be enlightening as well and enhance spiritual maturity. But what Buddhists seek is total enlightenment, an ultimate state of enlightenment beyond all comparison. When people attain this blissful enlightenment, they are emancipated, thereby entering a state of true freedom and harmony. It was in the hope of emancipating all living creatures through the pure sound of a bell that the people of Silla dedicated themselves to the creation of this 'sacred bell.' Thus, the sound of the bell symbolizes the voice of Buddha preaching the absolute truth, while the bell that produces this sound is regarded as the sacred body of Buddha.

"Because the lotus grows in water, the source of all life and regeneration, it is a symbol of the root of all creation. Buddha himself is invariably seen as being born from a lotus or seated atop a lotus while preaching. The bell features a specific striking point, upon which a large lotus is inscribed. When the lotus is struck, the sound rings out. In other words, in keeping with this Buddhist belief, the sound of absolute truth originates from the lotus.

"Revered object of worship. Is there another bell in all the world that harbors so much spiritual hope? It was because of this noble hope that the bell could finally be completed. The sound of ultimate truth must be as forceful as the roar of a lion and with the clarity of the call of the kalaviṅka, a legendary bird mentioned in Buddhist scriptures that is said to sing melodiously. And for this reason, the Silla artisans included the sound pipe, unknown in other countries, and designed the bell to maximize the reach of its sound, as far and wide as possible. Indeed, when the bell is struck at dawn, it can be heard up to 100 *ri* (40 kilometers) away. When struck at dawn, the sound can be heard up to 40 km away.

"Was the bell produced to spread its sound of truth over the entire world? This bronze bell stands 366 centimetres in height and weighs over 20 tons. To produce such a resonant sound, a bell must be heavy, but it is no easy task to create such a large and heavy bell yet so exquisite in appearance and resplendent in tone. The secrets of its production process have yet to be fully revealed even by modern day science.

"A glorious sound emanates from a gorgeous form. That is why so much effort went into the appearance of the bell. As the holy body of Buddha, the bell's appearance must be suitably impressive, like a majestic mountain. This also explains the bold and exquisite surface decorations of vines, lotus blossoms, and heavenly maidens, in addition to the dragon hook at the top. Of particular note, the dragon that encircles the sound pipe is undoubtedly one of the most impressive dragon sculptures in the world.

"Because the sound of the bell represents the sound of ultimate truth, and the bell that produces that sound is a sacred body, the bell naturally became a revered object of worship. Buddha statues were not the only objects of veneration. Human history yields no other example of a bell being so venerated as an object of religious worship. To sustain this tradition, the bell is still struck in the hope of enlightening all living creatures and redeeming those that suffer from their wrong-doing" (*Koreana*, summer 2004:80–81).

The **Bosingak Bell** was first hung in 1395 at Jongnu 'Bell Pavilion' for tolling the morning and evening hour. It was destroyed in a fire in 1597 and was replaced by a bell from the Wongaksa Monastery when the pavilion was rebuilt. After the founding of the Republic of Korea in 1948, the bell has been protected as Treasure no.2. It is displayed in the outdoor exhibition of the National Museum of Korea. As it is in a deteriorated condition, its reproduction is hung in the pavilion. A long-standing bell-striking ceremony is held on New Year's eve which attracts crowds of persons and prominent personalities from all segments of society.

The **Jungangtap Pagoda** (742) was erected to suppress the power of Kokuryŏ during the reign of Silla King Wŏnsŏng. It was built in the centre of the domain of Unified Silla and is called 'Central Pagoda' (Jungangtap). It is a representative symbol of Jungwon culture which enabled the area to be known as one of the country's major cultural spheres. It is the tallest stone pagoda surviving from the Silla period. After Silla captured the Jungwon area it came to be referred as Jungwon during the reign of King Kyŏndŏk (r. 742–65) (pl.53).

Haeinsa (802) is one of Korea's representative monasteries, with an exceptional design that integrates architecture and nature, ritual and philosophy. The site resembles a long narrow ship, viewing Haeinsa as a sailing ship. 'Ship' symbolizes enlightenment gained through wisdom which is paradise. The buildings were arranged to create diverse symbolic systems. It is one of the three leading monasteries of the country, together with T'ongdosa in Yangsan and Hwaŏmsa in Kurye. The name is derived from a phrase in the Avataṁsaka-sūtra, that suggests an analogy between an image reflected on calm water and the way Buddhist wisdom mirrors the eternal Dharma. Mount Gayasan cradles the monastery. Residents of the area say that their mountain Gayasan was named after the ancient kingdom whose queen came from India. Gaya is the hallowed domain where Śākyamuni attained Enlightenment. The Korean Mount Gayasan becomes a sanctuary when the sound of the drum reverberates through the dusky valleys to announce the hour of evening prayer.

The foundation of the monastery is described in The Relics of Haeinsa on Gayasan written in 943 and in Sŏnanju wŏnpyŏkki written by the prominent Silla scholar Ch'oe Ch'i-wŏn. Venerable Ch'oe has described it as follows. Master Sunŭng went to China in 766 to study, but later on became engrossed in Ch'an. On return from China he found a site for a monastery at Gayasan. It was established in 802 to celebrate the healing of King Aejang's (r. 800–808) queen by the two monks Sunŭng and Yijŏng. The ground breaking ceremony was held in 802. The Dowager Queen of King Sŏngmok provided gifts as a devout Buddhist. The master passed away, but disciples continued to look after the monastery. Ch'an master Yijŏng took over the management and it began to thrive (written by Ven. Ch'oe in the 10th month of 900).

There are three gates to the monastery. The first gate Ilchumun 'Single-pillar Gate' symbolizes the attainment of a concentrated state of mind before entering the sacred world. Beyond is Ponghwangmun or Ch'ŏnwangmun 'Deva Kings Gate' painted with images of Vajrapāṇi and inside it are the paintings of the Four Lokapālas. It is half way up Mt. Sumeru and symbolises entry into the sanctum. Haet'almun is the third gate at the summit of Mt. Sumeru and one has arrived in a universe free from worldly concerns. This gate is called Purimun in other monasteries. *Puri* is non-duality or *advaita* where the secular world and the world of Buddhism, as well as form and space are one.

Beyond the third gate in a courtyard which faces the Nine Lights Pavilion (Kugwangnu). This pavilion reflects the Avataṁsaka which Buddha preached in nine places to enlighten humanity. Rays of light emanating from his ūrṇā reached every human being. Facing the pavilion is the main hall (Taějokkwangjŏn) where Vairocana, the main Buddha of Avataṁsaka, is enshrined. It was restored in 1818.

Behind the main hall are the Tripiṭaka Halls, the repository of the wooden printing blocks of the Tripiṭaka Koreana. They were transferred to the Haeinsa by 1399 the first year of the reign of King Chŏnjong. Monk Hakcho built a library with royal support in 1488 and named it Poandang. The repository is noteworthy for its design and sophisticated techniques to preserve the printing blocks.

To ward off the Mongol invasion, the King of Korea had 81,258 wooden blocks of the Tripiṭaka Koreana engraved. Completed in 1251, they have been preserved in perfect condition to this day at the Haeinsa Monastery on Mount Gaya. They reflect the glory of national unity.

Befitting its reputation as a Sūtra-Vihāra, Haeinsa is the foremost meditation centre of the Chogye sect. Stillness reigns where monks meditate to encounter their inner self. As the evening mist pervades the valleys, and mountains dull into darkness, the windows of the monastery are lit one by one by monks preparing to cross over the 108 passions to the sea of Buddha's wisdom. The **Korean Tripiṭaka, done for the defence of the country**, is a marvel of Korean technology seven centuries ago. It is important for the excellence of its editing and for its beautiful block-printing.

The Tripiṭaka maintained at Haeinsa "serves as an eternal inspiration to the Korean people and nobly sublimates their knowledge, spirit and will. This historic relic and cultural treasure possesses an everlasting and exalted vitality, which has certainly played an important role in the spiritual psyche of Koreans ... The 'haein' in Haeinsa Monastery refers to the ocean-seal samādhi, a deep meditative state in which the profound, eternal realm of the Dharma (Truth) is perfectly reflected. In this sense, the monastery has truly been, since ancient times, an unparalelled holy land—an "ocean reflecting the interwoven tapestry of Truth, known as the Taejanggyŏng—situated in the bosom of Kayasan" (Jikwan Sunim, Head of the Kasan Buddhist Institute, *Koreana* 2000:14/1.16). Taejanggyŏng means the Great Treasure of Sutras. The Tripiṭaka Koreana is revered for its magnificence and accuracy. It was edited by monk Sugi by comparing the Song and Khitan editions, with the previous Koryŏ edition as the base.

The appearance of the glorious Dharma realm as a cultural heritage in the secular realm came about as a peoples' resolve to overcome a national crisis. *Dharmo rakṣati rakṣitaḥ* 'Dharma protects when protected'. When Khitan soldiers attacked in 1011 the King Hyŏnjong fled to Naju, where he rallied resources to carve the printing blocks of the first Korean Tripiṭaka. In 1047 a second edition including a thousand rolls not included in the first edition was published in the reign of King Munjong. The third edition was published in 1096 in King Sukchong's reign. It incorporated sutras from Song China, Japan and texts brought by Ŭich'ŏn from China. It was carved at the Hŭngwangsa Monastery. These blocks were completely destroyed by fire in 1232 in one of the Mongol invasions. The fourth edition was created as the resolute will of the people and King Kojong as the '80,000 volume Canon'. It took 16 years and all government resources to produce the printing blocks, which are treasured in the Haeinsa today. To prevent rot and insects, the wood of white birch (*bhūrja*) was soaked in brine for a long time, then boiled in saltwater and dried. A review board made comparisons with the previous Canons, and it is the most accurate version of the Canon among the 20 plus in existence. The wood blocks have escaped war and fire on seven occasions in 1695, 1743, 1780, 1817, 1871 and 1951. During the Korean War in July 1951 General Kim Yŏnghwan saw to it that the Tripiṭaka remain unharmed when communist troops hiding in the vicinity were shelled. It is a world cultural treasure, recognised by the UNESCO.

Haeinsa is Korea's 'Dharma Treasure', distinguished by its propitious site and monks of exceptional virtue. It has been home to sages of the Avataṁsaka and Dhyāna schools. Three monasteries in Korea represent the Triratna. Haeinsa is the Dharma-treasure because it houses the

Tripiṭaka. Tongdosa is a Buddha-treasure where a fragment of Buddha's bone is enshrined. Songgwangsa is a Saṅgha-treasure as it symbolizes harmony among monks.

Haeinsa was remodelled around 930 in the late Silla kingdom. The sanctum of the Canon was renovated, and 160 buildings were constructed through 1488. The monastery reached its full grandeur when the work was completed in 1490.

Korean Buddhism is Avataṁsaka thought in doctrine and Chogye thought in terms of Ch'an as enunciated by the Sixth Patriarch Hui-neng. Chogye thought envisions direct connection to human consciousness and seeing into one's nature and no dependence on scriptures. Haeinsa has produced eminent masters of Avataṁsaka like Hŭirang, Kyunyŏ and Ŭich'ŏn. Avataṁsaka thought is compared to waves, whence the Haeinsa was named haein 'ocean-seal', that connects the world and wisdom to brighten the darkness. The dictum 'one is identified with many, many are identical with one' helped kings and people live in harmony.

The **Chogye** order has 25 head monasteries and 1550 branch monasteries. Five of the head monasteries have buildings devoted to Ch'an practice, philosophical study, discipline and repeating the names of Buddha. Among them Haeinsa attracts most monks as being the oldest with a long and glorious heritage of outstanding masters. It was built in 809 during the reign of King Aejang of Silla after the two most eminent scholars of Avataṁsaka, Wŏnhyo and Ŭisang, had passed away. The disciples of Ŭisang made Haeinsa one of the ten major centres of Avataṁsaka. Ŭisang had gone to China in 661 and studied under the second patriarch of Avataṁsaka Chih-yen for seven years. His outstanding work Pŏpsŏngka is recited day and night at the monasteries today.

A unique wooden sculpture commemorates monk Hŭirang (Treasure no.999) who resided at Haeinsa where he developed the Avataṁsaka school from the late Silla period to the early Koryŏ period. He was also a political figure who helped King Kŏn (877–943) to found the Koryŏ Dynasty. A small hermitage (Hŭirangdae) is still maintained in his honor.

One of the most beloved 20th century monks of Haeinsa was the Venerable Sŏngch'ŏl. A *pudo* (stupa enshrining the cremated remains of a monk) dedicated to him was designed to convey the art and spirit of the times. Artist Choi Jae-eun, based in Japan, was commissioned to outstrip the conventional genre through bold avant-garde motifs. She was invited by the Chogye order, the nation's largest Buddhist sect. She started with the concept of minimalism which was appropriate for the Venerable Sŏngch'ŏl whose exemplary life on earth was marked by extreme frugality and enduring meditation. This *pudo* is a condensed form in the tradition of kŭmgang or three-stepped stairs seen in the *pudo* of Kŭmsansa Monastery. She sought technical input from the Japanese American sculptor for his ability to reflect Asian sentiments in stone sculpture. This *pudo* for Venerable Sŏngch'ŏl is a striking representative stupa of the 20th century (pl.54).

Borimsa Monastery was founded in 860 during the Unified Silla Period. It is marked by a tranquil stillness, in the deep green of a dense growth of trees, where a gentle breeze tinkles the wind chimes. The courtyard's white clay surface, the stone lantern and the two three-storey stone pagodas possess an enduring charm acquired through centuries of exposure to the elements. The

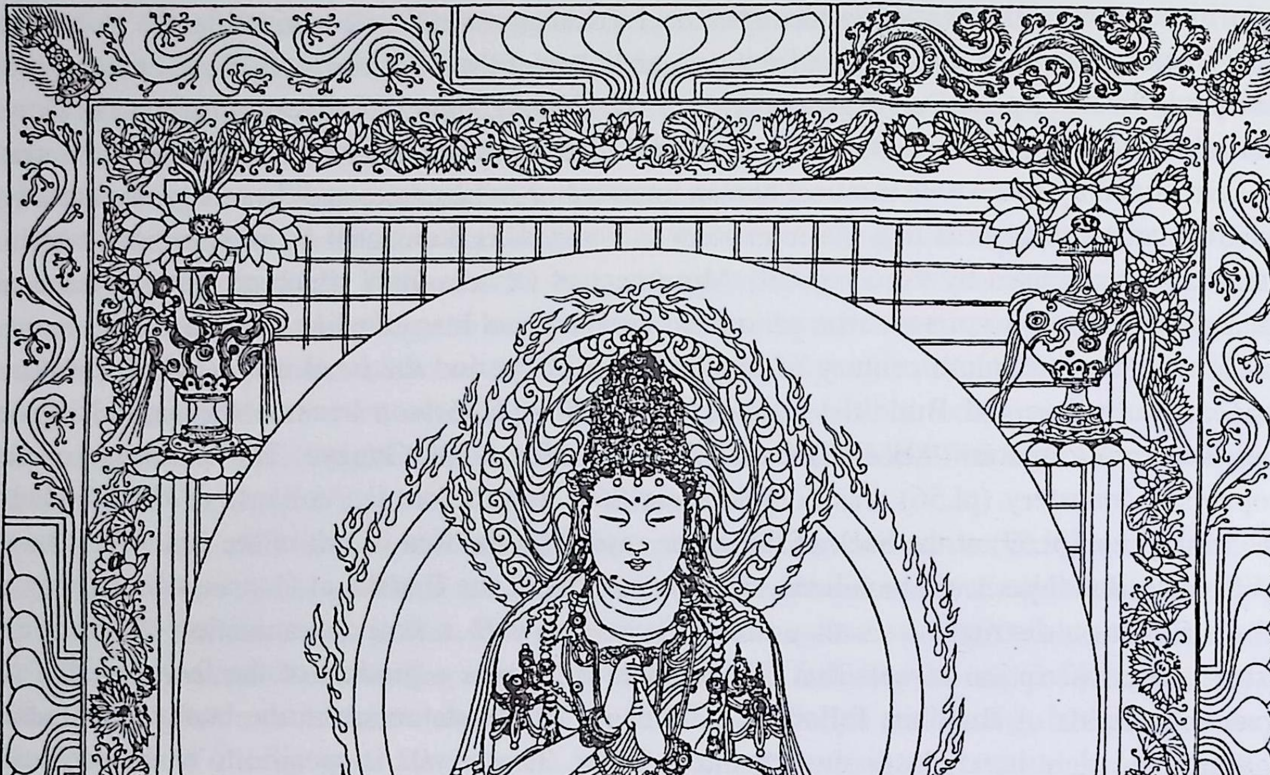
Funding by IKS-MoE

main iron statue of the seated Buddha (National Treasure no.117) is enshrined in the Vairocana Hall (Daejŏkgwangjŏn). Beyond the front gate and Gate of the Four Heavenly Kings, is the broad courtyard, flanked by the Daejŏkgwangjŏn Hall and Daeungbojŏn Hall. Clear mineral water flows from a natural spring in the centre of the courtyard. The secondary halls for worship and meditation are surrounded by space with minimal human intervention, where trees and flowers grow naturally. The Jangheung area, in which the monastery is situated, is dominated by mountainous terrain. It has been recognised by the Slow City Movement of Orvieto, Italy which promotes a practical life style that strives to preserve the natural environment and long-standing tradition.

During the mid-ninth century of the Unified Silla period the local magnates of Chŏrwon started the creation of Buddhist statues. Eventually, Chŏrwon became the capital of the later Kokuryŏ kingdom (901–918) founded by the Silla monk Gungye. The Vairocana of the Dopiansa Monastery (pl.56) was completed in 865, long before the collapse of the kingdom. The inscription (pl.57) at the back of the statue reads: "In the first month of the year 865, almost 1,500 male Buddhists were mobilized to make a statue of the Buddha at Dopiansa Monastery in Silla's Chŏrwon district, where they tirelessly worked with a firm determination to create the statue". The inscription reveals that this Buddha statue was a product of the fervent belief of several hundreds of Buddhist followers. The hands of the statue are in the bodhyagrī mudrā, in which the right hand clasps the left index finger. This mudrā is specific to Mahāvairocana of the Sarva-tathāgata-tattva-saṅgraha, known as Vajradhātu Vairocana. The folds of the robe cover both shoulders. The serene expression of the face and the gentle smile exude a warm friendliness. He represents 'unity and harmony' in the climate of social instability created by strife of the ruling class and the emerging provincial magnates.

Mirŭksegyesa Monastery on the foothill of Mount Woraksan has a stone statue of Maitreya that has seen the ravages of time for a thousand years. According to the legend, it was founded by Crown Prince Maŭi of Silla's last king Kyŏngsun (r. 927–35). On his way to Mount Kŭmgangsan, the Crown Prince was so moved by the shape of the mountain that he built a cave monastery. The Maitreya image was modeled after the Prince himself. The face is clean and pure, while neck downwards it is covered with lichens. The monks say: when the clean part spreads down to the Buddha's chest, our country will unite. It is the only image that faces north. For this reason, it has become a fervent prayer for national reunification. Ten thousand Buddhists braved pouring rain when a prayer for national reunification was held. Ancient Koreans had prayed to this Maitreya for the unification of the three kingdoms of Kokuryŏ, Paekche and Silla (pl.59).

Funding by IKS-MoE



Mahāvairocana in bodhyagrī mudrā in the Vajradhātu maṇḍala.

11. BUDDHISM IN THE KORYŎ PERIOD (918–1392)

The founder of the Koryŏ dynasty King Kŏn (877–943) set up institutions in accordance with Buddhism (Lee 1969:27). His heirs preserved its culture.

Koryŏ painting. The dazzling efflorescence of Buddhist painting in the Koryŏ period was due to Buddhism being the religion of the state and the kings participated in mammoth Buddhist events. The sophisticated taste of the era produced the most impressive art in an elegant and sophisticated style. The paintings were commissioned for national causes as well as for the prosperity of the imperial family. The themes were mostly Amitābha with Avalokiteśvara and Kṣitigarbha (*Chijang posal*). Amitābha was shown either alone, or flanked by two Bodhisattvas, or surrounded by nine Buddhist figures, or with Bodhisattvas flying down to earth to carry a devotee to Sukhāvatī.

Five Hundred Arhats (*nahan*) were commissioned for massive ceremonies to solicit their power. They represent the great council summoned by Kaniṣka to restore Buddhism to eminence in which 500 Arhats participated under the presidency of Vasumitra. This council composed explanatory texts on the sutras, vinaya and abhidharma, each 100,000 stanzas in extent. King Kaniṣka had them written on copper plates, enclosed in stone boxes which he deposited in a stupa. He ordered the yakṣas to guard them. A detailed account can be read in Watters 1904:270–78.

The Koryŏ paintings are intricate, but exquisite in fine brushwork and brilliant colours. The white transparent drape of Avalokiteśvara is delicately outlined to convey its transparency. The illumination of handwritten Buddhist sutras (*pyŏnsangdo*) was highly refined and Korean monks were invited to Yüan China for their specialization. The copying of a sutra was an act of merit as taught in the Lotus Sutra. Sutra copying was done in gold or silver on mulberry paper dyed deep indigo. The frontispiece of works was done in gold in extremely fine lines. The Koryŏ paintings are exquisitely beautiful in their infinitely delicate rendering of colours. Every Korean monastery had and has paintings enshrined on the main altar along with statues.

Koryŏ Buddhists followed the Textual School (*Kyojong*) which emphasizes reciting the Sutras, while the Contemplative Sŏn School focusses on cultivating the spiritual essence of the mind in contemplation. Hence the sutras were sanctified by illuminations with meticulously painted frontispieces. The Avataṁsaka and the Lotus Sutra were the most prevalent. The paintings from the Avataṁsaka showed Vairocana (*Piro*) with Mañjuśrī (*Munsu*) and Samantabhadra (*Pohyŏn*). They can be seen enshrined in the Pŏpwangsa Monastery. Another popular theme was the pilgrimage of Sudhana (*Sŏnjae Tongja*) to 54 teachers to attain Enlightenment.

The Maitreya triads at Kŭmjangsa and Kŭmsansa monasteries and the frontispiece of the Maitreya-sutra pertain to the Yogācāra school.

Funding by IKS-MoE

In the second half of the Koryŏ period the Sŏn school became the main stream of Buddhism. Portraits of Bodhidharma and Sŏn masters gained popularity.

Popular types of Koryŏ paintings are (i) Naeyŏngdo showing Amitābha guiding worshippers to his Western Paradise of Sukhāvatī, (ii) Kwangyŏngpyŏnsangdo or the frontispiece to the Amitāyur-dhyāna-sūtra, (iii) Water-moon Avalokiteśvara (Sowolkwanŭmdo) sitting in a meditative posture, looking over water by moonlight; (iv) Kṣitigarbha (Chijang posaldo) the Ruler of the Underworld. Vajradhara (Inwang) and Indra (Cherŏk) were invoked for repelling foreign invasions and internal revolts. Their paintings were done on the gates of monasteries.

Royal Sutra Scriptorium was established where skilled professional calligraphers produced. Buddhist manuscripts written in gold and silver on mulberry paper dyed in deep indigo blue. The scriptorium was divided into two sections: the Scriptorium of Gold Letters (*Kŭmjawon*) and the Scriptorium of Silver Letters (*Ŭnjawon*). Neither the skill nor the volume of such sumptuous manuscripts was ever duplicated.

Most of the Koryŏ paintings were executed on the walls of monasteries. Hanging scrolls for ritual use in the palace and aristocratic households began to gain popularity. King Ŭijong (r. 1146–70) commissioned large number of paintings of Avalokiteśvara and Indra for monasteries outside the capital for infinite charity.

The periodization of the art of the Koryŏ era can be done as follows:

(i) First basic period covering the years from the founding of the dynasty in 918 to the revolt by military officers in 1170. It is further divided into two halves: 918–1046 and 1046–1170.

(ii) Second basic period from 1170 when the military seized power until the fall of the dynasty in 1392. It is divided into two parts: 1170–1270 and 1270–1392.

During the early years of the dynasty, the Textual and Contemplative Schools were in equilibrium. Efforts began to unite the two schools under the doctrine of Ch'ont'aejong and to build a strong power base for the administration of Buddhism. The Contemplative School became powerful as the mainstream Buddhism in the second half of the dynasty.

The main deities were represented as large impressive figures in the middle of frontispieces of widely read Amitāyur-dhyāna-sutra, Avataṁsaka-sūtra, or Maitreya-sūtra. They were endowed with power, grace and delicacy.

Very few exegetical works of Korean scholars appear in the Chinese Tripiṭaka. The Korean monk Yuen-hsiao wrote a commentary on the Sukhāvatī-vyūha during the T'ang dynasty (Nj 1603). In **960** Ti-kuan of the T'ien-t'ai school came to China with its principal works which had been destroyed in China due to constant civil wars. He wrote a treatise on four divisions of the teaching according to the T'ien-t'ai school (Nj 1551, T 1931). Tsing-yuen of the Avataṁsaka school came to China during the Sung dynasty (960–1127) and wrote a short treatise on the comparison of the golden lion and the Avataṁsaka-sutra (Nj 1602, T 1880). P'u-chao of the Dhyāna school wrote on cultivating the heart (Nj 1648, T 2020), during the Yüan dynasty.

Ŭich'on alias national preceptor Taegak, born on 21 Oct 1055, was the fourth son of King Munjong (1019–83) of Koryŏ. He received ordination in 1065. He lectured on Prājña's translation of the Gaṇḍavyūha in 1077. He left Koryŏ on 4 May 1085 with his disciples. He studied with Chinese masters: Avataṁsaka under Ching-yüan, T'ien-t'ai under Tsung-chien, Vinaya and Sukhāvatī under Yüan-chao, and dhyāna under Liao-yüan. He returned from Sung China after fourteen months, died on 28 Oct 1101, and was buried on Mount Ogwan on 26 Nov 1101. His anthology of Avataṁsaka was taken to Japan before 1094 and was widely studied in the Japanese Avataṁsaka School of Kegon. He interpreted different schools within the Five Doctrines of (i) śrāvakas, (ii) early Mahāyāna, (iii) final Mahāyāna, (iv) abrupt doctrine of Mahāyāna, and (v) round doctrine of Mahāyāna. The Chinese periodization of Buddhism is conceived in terms of the flow of a river: (i) it had its source in Chon, (ii) formed streams in Han, (iii) became broad and deep in Chin and Wei (220–265), (iv) overflowed in Sui (589–618) and T'ang (618–906), (v) undulated in Sung (960–1279), and (vi) gushed in swift motion in Korea (Lee 1969:27–28).

Unjusa Monastery of 1000 Buddhas and 1000 Pagodas. These stone icons have weathered a thousand years, basking in the sun, fanned by fresh pine breezes, smiling in the reverent murmurs of the monks. The 15th century 'Augmented Survey of the Geography of Korea' (*Tongguk yŏji sŭngnam*) testifies that "stone Buddhas and Pagodas that stand on the left and right side of the valley count one thousand each". Only fifty years ago 240 were counted. They have dwindled to 70 pagodas and 18 Buddhas, all deformed. The local tradition claims that a Buddha's nose ground to powder cures sterility in women. It is effective in harnessing the straying heart of an unfaithful husband.

A legend attributes them to a group of aristocrats of Koryŏ and their entourage who retreated to this valley in a self-imposed exile after the downfall of their kingdom at the hand of Yi Sŏng-gye in 1392. According to the legend, Buddha appeared in the dream of the leader of the group and told him "Erect on thousand pagodas and one thousand Buddhas in one night, and you will see the capital of the country built in this valley and peace will reign over the world. Remember, you should finish everything before the first crow of the rooster in the morning."

As soon as he woke up, the patriarch mustered masons and sculptors and set out to make pagodas and Buddhas. When they were almost finished and about to erect the two Buddhas which now lie on the northern slope of the valley, an early rising rooster crowed. The Buddhas fell down and so did the dream of the Koryŏ loyalists.

The Supine Buddhas, as the pair came to be called, lie atop the hill 200 metres above sea level and contemplate the sky. The larger of the two is over 12 metres long.

Another legend credits the creation of these stoneworks to Monk Tosŏn, a revered national preceptor of Silla towards it closing days. A great authority in geomancy, Tosŏn had them built here to 'stabilize' the Korean Peninsula which he likened to a boat. As the topography of the country is high and rugged in the east and low in the west, it needed some powerful element in the west to maintain balance of the boat.

The famous Korean monk Kakhun wrote the *Lives of Eminent Korean Monks* in 1215 by royal command. He was a poet and was immensely popular among contemporary men of letters, especially the 'Seven Sages of Kangjwa' who compared themselves to the 'Seven Sages of

Veṇuvana' of Lord Buddha's time. These "Lives" were lost for seven centuries. They were discovered by Yi Hoe-gwang (1840–1911) abbot of the Haeinsa monastery. They narrate the lives of 18 major and 7 minor eminent monks and cover five centuries. The author declares with conviction that Buddhism will "make the country prosper" (Lee 1969:16)

'Haedong Kosung Chon' (*Eminent Monks of Korea*) is a collection of the biographies of monks in Korea written by monk Kakhuṇ on the order of King Kojong (1192–1259). It contains biographical accounts of Sundo, Uiyon, Mallānanda, Ado, Popkong, Popun, Wongwang, Arinapolma, and others. The author was a high priest, though the exact period of his life-time is unknown. He was a leader of the Hwaom school and was intimate with scholars such as Yi Kyu-bo and Yi In-no. He wrote the book when he was abbot of the Yongtongsa Monastery on Mt. Ogwan. The monastery was the finest in the vicinity of Songdo, then the capital of the Koryŏ kingdom, but is not extant today.

An eminent monk, Chinul, ushered a fresh era in Buddhism by establishing the Chogye Order, a new school of Zen Buddhism which marketed a departure from the arid school of Chan Buddhism of China.

The publication of the book was made possible by the patronage of King Kojong who was a devout Buddhist. In the preface of the first volume, Kakhun stated: "A span of 2,164 years has elapsed since the passing of Buddha and 844 years have passed since the monk Sundo came to Kokurŏo. The 'way' is not spread by itself but by those who disseminate it. The present volume is intended for future generations to read (and acquaint themselves with those who disseminated Buddhism in Korea)." The author used as sources such classics as 'Song Kosung Chon' (Eminent Priests of Sung), 'Kuksa' (The National History), 'Silla Kuk Ki' (History of Silla Kingdom), 'Silla Pon Gi' (The Authentic Record of Silla Kingdom), 'Ko Gi' (Ancient History), 'Kiro Gi' (Old Records), and 'Uisang Gi' (The Biography of Ŭisang) by Choe Chi-won. The second volume was compiled from the biographies of eminent monks by the monk Ŭich'on. The existing version of the second volume was discovered in 1935 at a monastery in Songju, Kyongsang Pukto.

The book states that Buddhism was introduced in Korea with the arrival of Sundo in 372. Sundo was sent to Korea by the king of Chin China. He brought a Buddhist image and a Buddhist scripture. Sundo was a monk of generous character who wholly devoted himself to the dissemination of Buddhism. The Songmusa Monastery was built for him.

Ado arrived in Korea two years later and became abbot of the lburansa Monastery. Uiyon was a high priest of Kokuryŏ.

Tamsi was originally from Kuan chung, China. He brought to Kokuryŏ Buddhist scriptures and spread the theory of Samsung Buddhism.

Mallānanda was an Indian monk who came from China to Paekche in 384. The king of Paekche welcomed him and built a temple on Mt. Hansan, where ten Korean monks studied under him.

Funding by IKS-MoE

Popkong was King Pophung, the 23rd ruler of the Silla kingdom. He turned over the throne to Chinhung and became a monk. His monastery was called the Taewang Hungyungsa. The queen entered the monastery and became a nun at the Yonghungsa Monastery. King Chinhung was known by his Buddhist name Popun. He converted his residence near Wolsong into a monastery called Hwang-nyong-sa.

Kaktok, a Silla monk, went to Liang and travelled extensively in search of eminent monks. In the 10th year of the reign of King Chinhung. Kaktok brought *sari* (relics of Buddha).

Chimyong went to Chin China in the seventh year of the reign of King Chin-pyong. When he returned to Korea after 17 years of study, the king received him with reverence and considered him as a paragon of Buddhism.

Wongwang was an erudite scholar who went to China for further study. He became a monk after he met a Chinese monk of the Changomsa Monastery. He died at the Hwangnyongsa Monastery at 99.

Arinapolma was a Silla monk who went to T'ang China and thence to India. He studied Buddhist scriptures at Nalanda where he died after he was 70.

Haeop went to China and then to India, where he studied first at the Bodhi Monastery and then at Nalanda. His inscription on wood still exists at Nalanda. The book has the accounts of Haeryun, Hyongak, and Hyontae.

Monk Chinul (1158–1210) was the founder of the Korean Sŏn tradition. He prefigured the direction Buddhism took for the ensuing eight centuries. Chinul's system of Pojo Sŏn integrated the Avataṁsaka doctrinal synthesis with the practical method of Sŏn. Prof. Keel Hee-sung, Center for South and Southeast Asian Studies, University of California at Berkeley, writes:

"These paths... have their origin in Chinul's own religious experiences. Just as Chinul recommended to his students only those texts with which he had once had fruitful contact, so did he teach the paths which he himself had gone through already. Chinul taught what he had experienced. Through his encounter with the *Platform Sutra* and the *Treatise on Hua-yen*, Chinul had an experience of what sudden enlightenment, or the complete-sudden faith and understanding, was. The parallel keeping of quiescence and wakefulness, or the gradual cultivation of *samādhi* and *prajñā*, was his life time concern. Finally, the power of the path of direct cutting was dramatically revealed to him through his encounter with Ta-hui's *kanhwa* (*hwadu*) Sŏn. In the tightly integrated, existentialist personality of Chinul, no gap existed between theory and practice, or between doctrine and experience; and it is this quality that attracts us so much in our study of his life and thought" (*Chinul: The Founder of the Korean Sŏn Tradition*, Berkeley, 1984:53–54). The present Chogye order reflects the Sŏn Buddhism initiated by Chinul eight hundred years ago.

The religious aspect of Sŏn is represented by its subjective spiritualism and its ideological academic aspects are thought. It is an alternative form of thought that can offer a new paradigm for humanity. Sŏn has sought to break established conventions in its dictum: "the bridge flows but the river is still". It seeks to develop an intuitive outlook in which all phenomena and the self are in unity. Its virulent contradictions have led to paradoxical logic, such as the chaos theory, hologram, psychiatric analysis. Sŏn regards "one's everyday mind", inaction and spontaneity in daily lives as the source of truth. Sŏn master Sŏngu (1846–1912) alias Kyŏnghŏ led the revival of Sŏn. His lineage is alive today.

Huai-hai (749–814) *alias* Paichang established physical labour based on Pure Rules as precepts of Sŏn. According to Pure Rules all monks had to do common physical work, on an equal basis regardless of status. It initiated a unique tradition in which meditation and farm labour were integrated. It developed from the efforts of monasteries to be self-sufficient. Common work periods are known as *taejung ullyŏk* in Korean. The monks of Tongdosa Monastery still grow their own rice.

In intense **meditation retreats** monks have to lead a life of 'non-possession', represented by their single change of clothing and a single bowl. The six ethical ideals are: 1. simplification of lifestyle, 2 suppression of excessive desires, 3 devotion of every minute of the day to practice, 4 self-sufficiency, 5 hidden virtue, 6 action without thought of reward. The sixth item means behaviour done without any desire for compensation, recognition or praise.

Three in the morning, when the night begins to wane and a new day begins to dawn, a distant sound of a moktak and of a hand-held wooden drum, is heard. Those in retreat at the monastery for self-retrospection, without any worldly goods, wake up to the beating of the moktak. Coming out of the rooms, rubbing sleep from their eyes, they head towards the main hall where an image of Śākyamuni is enshrined. Next starts the beating of a large barrel drum and of *popko*, hung in a pavilion. It is followed by 33 rings of the bell *pomjong*, then the sounding of the fish-shaped wooden percussion instrument *mogo*, and the cloud-shaped steel plate *unpan* used as a percussion instrument in ritual. The playing of these five instruments is to wake up the universe. The morning prayers begin. The resonance of sutra chanting fills the hall. As the sun rises, all begin Sŏn meditation to free themselves from worldly thoughts. Sitting in the lotus position is extreme aching for Europeans. Many quit on the second day of the three-day retreat. Sound of birds singing comes from outside. The world keeps passing in front of the eyes. How to stop this drift. One has to reach a state of mind that others have tried for years. Time to eat has arrived. The meditator sits with hands folded in añjali, as four small wooden dishes, called *paru*, are placed before him. They are filled with rice, soup, side dish and water, cannot leave even a single grain of rice. After meals each one has to rinse out the dishes. The culminating point is 1080 bows, kneeling on the floor with bent knees. It is bowing to the beating of a bamboo rod and fingering the beads on the rosary after each bow. The 1080 bows would be over when each of the 108 beads on the rosary have been fingered ten times. Some people cannot move their bodies and bow only in their minds. The moktak signals the end of the 1080 bows. At ten o'clock, lights are put out, everyone goes to bed, and the night deepens silently in the mountain monastery. Large monasteries conduct retreats throughout the year. They comprise lectures on Buddhist doctrine, sutra chanting, sitting in meditation (*chwason*), maintaining silence (*mugon*), and pilgrimages to mountain monasteries.

Hwagyesa is an elegant and tranquil Sŏn monastery founded in the 16th century, in the Valley of Flowers and restored in the 1800s. Its International Zen Centre (pl.60b) has emerged as a successful international mission of Korean Buddhism. Its founder Monk Seung Sahn is recognized as a Living Buddha along with the Dalai Lama. He is revered around the world. People of diverse languages and cultures assemble at Hwagyesa. The name of the monastery implies that it leads its followers to blossom in the beauty of Buddhism. Like flowers blooming in spring foreign monks deliver sermons in English, like the Polish monk Ojin. Why did he decide to become a monk. He says:

"Polish history is a history of ordeals. Poland used to be governed by a puppet administration of Moscow and since birth I grew up under its control and constant surveillance. As I got older, slowly the wind of freedom began to blow across Eastern Europe, but basic human rights were still restricted and living there became a more and more harsh punishment. I had no belief in God. For me, although Catholicism is very different from communism, both are just repressive ideologies. We know the consequences when religon loses its dynamism and becomes a rigid ideology."

Ojin met Monk Seung Sahn in Poland in 1981 and became his student. He came to Korea in 1988 to be ordained. In the Kwan Um Sŏn School lay persons and monks live and practise together. Ojin had read the writings of Daisetz Suzuki. He found them to be theoretical. Monk Seung Sahn's Buddhism comes from his experience that gives it wisdom and clarity. Ojin feels that Monk Seung "has a smile that soothes people's wounds and puts their mind at rest. Life is lived as a relation between situation and action. All existence must only establish the right action for the right situation, and the right relationship. In other words, this means accommodating yourself to the laws of the universe. Opposing these universal laws brings about suffering." Monk Seung Sahn shows the world as a flower.

The **Koransa Monastery** in Yonghyŏnri is known for a Buddhist triad carved in relief on the face of a rock. It has become famous as the 'Paekche smile'. The head of the monastery Ven. Songwon says: "These Buddhas smile only twice a day, from nine to ten in the morning and from five to six in the afternoon". Their smiles are clearly visible only in the subtle play of light and shadows. These serene images attest the legendary mastery of the Paekche artisans. It is a National Treasure. The presence of Vasubandhu seated on a wickerwork with his right hand cupping the chin identifies the Buddha as Maitreya. The round faces, the large hand and feet are evidence of the characteristics of the Mathura school.

Gold was used to emphasize the mystery and holiness of Buddhism. During the Koryŏ period, sutras were copied on paper dyed dark blue with gold ink made from gold mixed with glue. It expressed the devotion of the people as they sought to accumulate virtue (*puṇya*). This was

Funding by IKS-MoE

called *sagyŏng gongdŏk* 'practicing piety by writing the scriptures'. The frontispiece of an illuminated manuscript of the Avataṁsaka-sutras dated 1341 is written in gold and silver on indigo-dyed paper (31.4 cm × 11.3 cm) (pl.61).

The ten-storey pagoda of **Gyŏngchŏnsa Monastery** has a distinctive style of its own that combines Lamaist and Korean architectural elements. According to the History of Koryŏ (*Koryŏsagi*) the 16th king of the dynasty Yejong (r. 1105–22) conducted memorial rites of his father King Sukjong (r. 1095–1105) at this monastery. It became a tradition to hold memorial services for the Koryŏ royal family here. Gang Yung married his daughter to the Prime Minister of Yüan China. When he and Go Ryong-bong made an offering in Mar 1348 to build a pagoda at this monastery, Gang Yung selected craftsmen from Yüan China who were followers of Lamaism. The White Pagoda of Miao-ying in Beijing, built in 1271, is the oldest and most magnificent Lamaist pagoda. Its foundation is shaped like the Chinese character 亞, and the body is cylindrical. The upper part is crowned with a multi-layered spire of umbrellas of descending scale. The spire is covered with a carved bronze canopy, topped by an ornamental head (pl.64).

The Gyŏngchŏnsa pagoda follows the pattern of a Lamaist pagoda in the shape of its foundation, body and the upper section. The rectangular shape of the fourth storey to the tenth and the intricately crafted wood-like roofs are influenced by the style of seven-storey pagodas popular in Koryŏ. Being made from marble (and not granite) has enabled the sculpting of graceful images, elaborate roofs and bracket systems, which appear to be wood-carvings in their graceful intricacy. Marble was the popular material at the time and seven storeys was the norm. The pagoda is distinctively Korean in its various details. Each storey of the pagoda can be dis-assembled and re-assembled, as the location of each part is etched on the inner surface e.g. 'second storey southeast'.

This pagoda comprises four sections (instead of the usual three sections): low three-tiered foundation, three-tiered body in the same shape as the foundation, rectangular seven-storey body, and upper section. The surfaces of the storey are carved with Buddhist scenes. There are 80 carvings of Buddhist images from the 5th to the 10th tier. The first storey of the body of the pagoda has an inscription: "To wish for the well-being of the royal families of Yüan and Koryŏ, favourable wind and rain, and prosperity and welfare of the nation, so that Buddhism can spread further and bring enlightenment to everyone". Buddhism was to assure the welfare of the nation and to enable its people to gain access to the Land of Perfect Bliss.

The wooden statue of seated Avalokiteśvara of **Bongjŏngsa Monastery** (pls.65 and 66) was produced in the 14th century during the late Koryŏ period (918–1392). It features the refined *dana* style of the times. Splendid jeweled crown, elegant ornamental beads on the chest, abdomen and knees, exquisite knots on the waist sash, graceful folds of the inner cloth covering the chest, represent the exquisite style prevailing in the Koryŏ period. The long thin fingers of the right hand with the thumb touching the middle finger are the abhaya mudrā in kaṭaka to grant fearlessness. The left hand rests on the knee in dhyāna mudrā again in kaṭaka. The kaṭaka formed with the

Funding by IKS-MoE

thumb touching the index finger is common in the Nāgapaṭṭiṇam bronzes (Ramachandran 1954:22, 37–39, et passim). The attributes of both hands tally with the Guze Kannon 'World-rescuing Avalokiteśvara' in the Besson-zakki by Shinkaku (1117–80, TZ 87.63) where he sits on a stool, with the right hand in abhaya-mudrā and the left-hand holds the right leg which hangs down to rest on a lotus. Shinkaku says that it was in the Shitennōji Monastery.

They are typical of contemporary statues of the Amitābha triad. The saṅghāṭī covers both shoulders. It reflects magnificent and intricate beauty, The face features thin refined lines. The inscription states that it was refinished in 1363. A line from the prayer on the statue's inscription: "in embracing Avalokiteśvara Bodhisattva of great mercy and compassion, we are creating a statue in the image of Buddha and pray for its continuance for tens of thousands of generations". It has lived for 700 years. This Avalokiteśvara was a part of the Amitābha triad. The Chosŏn Dynasty (1392–1910) had a propensity for rebirth in the paradise of Sukhāvatī. It led to the construction of Sukhāvatī Halls (Gŭngnakjŏn) and Hades Halls (Myŏngbujŏn) for the enshrinement of Amitābha and Kṣitigarbha. The vow of Kṣitigarbha is to help all sentient beings to cross over sufferings. Making an image of Kṣitigarbha blesses with ten merits: abundant crops, security, ancestors' birth in heaven, long life, all desires fulfilled, no disasters of fire and water, extinction of illusion, no bad dreams, divine protection, and company of wise men.

This statue of Bongjŏngsa was re-coated in gilt-bronze in 1753 according to the inscription and all the wooden ornaments found inside the statue were restored and placed within the statue. The statues of Amitābha and Mahāsthamaprāpta which made up the triad, were lost when it was restored and enshrined in the main Śākyamuni Hall (Daŭngjŏn) of the Bongjŏngsa Monastery in 1753. Its enshrinment was to free the nation from troubles and to arise afresh.

The **oldest book** in the world printed with movable metal type is *Buljo jikji simche yojŏl* (also called *Jikji simgyŏng*) or simply *Jikji*. It is an anthology of Buddhist monks collected by Monk Baegun in 1372. It was published in Korea in 1377, seventy years before Gutenberg's Bible. Archaeological excavations in 1985 revealed a metal drum with the inscription "Hŭngdŏksa Monastery, Sŏwong Province", and the gold cover of a vessel naming the Hŭngdŏksa Monastery. The site of the birthplace of the world's oldest movable metal type printing, namely. Hŭngdŏksa Monastery was confirmed finally. The original *Jikji* was taken to France by a French Chargé d'Affaires at the beginning of the 20th century and today it is in the Bibliothèque nationale, Paris. The Chŏngju Early Printing Museum houses 1100 items including ancient prints, printing equipment and antiques from the Hŭnggdŏksa site. It has antiques relevant to *Jikji*. The video room shows printing techniques, and in the demonstration room the ancient printing process is demonstrated in nine steps with the use of animated mannequins.

The **Haedong Yonggungsa Monastery** stands on a huge rock on the seashore, The name indicates that a dragon, the sea and Avalokiteśvara exist here in harmony. An inscription engraved on a stone has the motto of the monastery: "Atleast one of your wishes will be answered if you offer heartful prayers here." The great monk Naong Hwasang, chaplain to King Gongmin of the

Koryŏ Dynasty, founded the monastery in 1376. It was reconstructed in the 1930s and renamed Haedong Yonggungsa in 1974 (pl.67).

The Ceremony on New Years Day (*daeborŭm*) is held on the 15th day of the first lunar month. Lots of devotees come and the roads become paralyzed with automobiles heading for the monastery. The main entrance houses images of twelve animals of the zodiac (*rāśi*) and the four Lokapālas. It is a visual embodiment of the desire to ward off evil effects of the zodiac and bring good fortune. Past the entrance is a tall five-storey pagoda to pray for safe driving, and the rebirth in paradise of those killed in traffic accidents. It is popular among those engaged in transportation business.

The statue of Dŭngnambul has become worn out and stained because of the belief that touching his belly will lead to the birth of a son.

The monastery has the shrine Yonggungdan to the Sea King (Varuṇa) at a location commanding a view of the East Sea. Gulbŏdang is a shrine to Maitreya in a rock cave.

In front of the Daŭngjŏn is a magnificent three-storey pagoda with four lions. It was built in 1990s. A Srilankan monk brought seven śarīra (relics). He enshrined them here and it is called Śārīra Pagoda.

One of the prized treasures is the statue of Great Buddhist Goddess of Sea Water (Haesu Gwanŭm Daebul). It is the biggest Buddhist image in Korea made of a single piece of stone (pl.68).

A staircase of 108 steps leads to the monastery proper. If you go up the stairs with a sincere mind, you will live to be 108. They are called 'Longevity Stairs'. Half way up the stairs are a group of statues called 'Buddhist Statues for Scholastic Achievement'. On the left side of the stairs is a statue of Bhaiṣajyaguru (*Yakso yŏraibul*) the Buddha of Medicine. He is the most visited Buddha in the monastery.

Going inside the monastery is the Sunrise Rock (*ilchuram*), with a spectacular view of sunrise. Large number of people visit the place to watch the sun rise over the horizon on New Year's day.

It has became the biggest monastery in Korea, with ever-increasing believers. The main prayer hall (daŭngjŏn) was reconstructed in 2004.

The **Pusoksa** Monastery, situated in a stunning scenery with its ancient structures and precious artefacts, is an outstanding sanctum. Its main Hall of Amitāyus (Muryangsu-jon, National Treasure no.18) is the oldest wooden structure in the country. This hall in the middle of the compound was erected in 1376 during the rule of King Wu to replace the original which was damaged during the Japanese invasion. The seated image of Amitāyus enshrined in the hall is National Treasure no. 224. The murals of the Chosadang hall (National Treasure no.225) are the oldest of their kind in the country. It was erected in 1377. Elegant stone lanterns, stone images and flag poles grace the precincts of the monastery.

Funding by IKS-MoE

12. THE INDIAN MONK DHYĀNABHADRA IN KOREA

Dhyānabhadra (Chinese Chih-k'ung, Kor. Chikong, Jap. Shikū) was the last Indian ācārya to visit Korea. The Chinese Chih-k'ung means 'pointing at the void' *śūnyatā-deśika*. He came from Madhyadeśa, was of the kṣatriya caste and arrived in China ca. 1326. Then went to Korea and lived in Pŏp.ki.do.caṅ on the Diamond Mountain (Kŏm.gaṅ.san). He got several monasteries established in Korea: Hueamsa and Hoacaṅsa on Popongsan mountain. He returned to the Yüan court in China and passed away in Beijing in 1363. His relics were distributed in 1368, and they came to Korea in 1372 (*Hōbōgirin* 1978:276 s.v. Shikū). His teacher Vinayabhadra in Nalanda told him to go to Laṅkā on the Śrīparvata at the age of 19. Here he did obeisance to Samantaprabhāsa who gave him the name Dhyānabhadra. He went to China from Tibet in the company of a mahāpaṇḍita from Uttarāpatha. In 1324–26 he had audience with the Yüan Emperor Yäsün Tämür, on the Onon River in Mongolia. The Emperor decreed a yearly supply of clothes and grain.

He went eastwards to Korea and did reverence on the Diamond Mountain. The Avataṁsaka says that in the oceans is a place called the Diamond Mountain. In China he lived in the monastery where all were Koreans. He came to Korea in the 1340s and established the Juniper Rock Monastery modelled after the Nalanda University. Its foundations could be seen when I visited it in 1981. A large mill for making *sattu* installed by Dhyānabhadra lay at the site. It was the biggest monastery in Korea with 268 rooms, in an area of 33,000 sq. meters. More than 3,000 monks stayed here until the beginning of the Chosŏn Dynasty. The monastery was destroyed by fire due to Chosŏn Dynasty's policy of the repression of Buddhism.

The rocks of the monastery were being crushed into cement for construction. India's Ambassador Devare persuaded the Korean government to stop the destruction of this glorious seat of learning whose extensive ruins speak of the vibrant academic traditions of Korea. I visited the restaurant called 'Perfume of Grasses', which reminds of the cuisine of Ācārya Dhyānabhadra. It serves 'tea of honey-stick'. Honey-stick is liquorice मधुयष्टि (मुलेठी in Hindi).

In 1346 Dhyānabhadra wrote the Uṣṇīṣavijayā-dhāraṇī on the gigantic Yŏnboksa bell cast in June 1346 on the Diamond Mountain. It was for the peace and freedom of the Korean people from Mongol domination. The Mongols made unreasonable demands, such as to send Korean girls as tribute for their royal family, nobility and group marriages. Dhyānabhadra's Chinese transliteration of this dhāraṇī has been reproduced in the Taisho Tripiṭaka 19.410 no.979 于瑟抳沙毘左野陀羅尼. The Sanskrit dhāraṇī is written in Lantsha script and Tibetan. Yasukazu Suematsu and Akira Yuyama wrote on it in the *Tōyōgakuhō*: "The Sanskrit inscriptions in Lantsha script includes a dhāraṇī to the Tathāgata Vairocana of the Garbhadhātu, a repetition three times of 'Oṁ maṇi padme hūṁ,' and dhāraṇīs to the Bodhisattvas Samantabhadra and Mañjuśrī. The dhāraṇīs in Tibetan (*dbu.can*) script are again a repetition of those to the five Tathāgatas (Vairocana,

Funding by IKS-MoE

Akṣobhya, Ratnasambhava, Amitābha and Amoghasiddhi) in the Vajradhātu, followed by those to Avalokiteśvara-Tārā, Bodhisattvas Samantabhadra and Mañjuśrī and Vidyārāja Caṇḍamahāroṣaṇa."

Prof. Yang Han-sung wrote to me that the Yŏnboksa bell is in Kaesong north of the Demilitarized Zone. In 1926 a *patra-sūtra* or palmleaf manuscript was found in the Hwajangsa Monastery located near Kaesong. It is said to have been brought by Dhyānabhadra. The Hŏsomsa Monastery in Yangju (South Korea) has a stupa dated 1376 dedicated to Dhyānabhadra with his life written by the late Koryŏ dynasty Confucian scholar Yi Saek. He is said to have reconstructed Kaesumsa Monastery in Hamyong-pokto (now in North Korea) and carried a Sanskrit manuscript of Prajñāpāramitā to Yujomsa Monastery on Mount Kumgang in the north.

The inscription on Hŏsom Stupa records the experiences of Dhyānabhadra on his journeys "In the country of Teri, I rejected a variety of foods. I ate nine walnuts and cholomong. They worshipped me and treated me as their teacher. They made a statue and put it in an ancestral tablet hall. I heard those bums, bringing a 'Son' (Zen) stick and holding the statue. They dropped it on the ground. They could not lift it. For this, they repented and apologized." The Lolo people of Teri might have been the bums. Marco Polo also passed Teri and wrote about it. This Teri region in Yunnan (China) is famous for its marble and medicinal herbs.

Dhyānabhadra described Kuel-chau (貴州): "All officials of the general's residence received Buddhist precepts. Myoman, Yodong, Chonghong, Whachuk, Tao, Kairo and all village barbarians brought strange vegetables and requested scripts of Buddhist rules of conduct." In present-day Kuei-chau, there are mixed minorities such as Myo, Yao, Li, Bui, Ton and Lolo.

When Dhyānabhadra went to Hsia-chong, the people were jealous, beat up the Indian monk and broke one of his teeth. In Tstuho, he encountered a thief who attacked him and stole his clothes.

In Beijing, he met the wife of prime minister Wi, who was a Korean lady. She asked him to come to Sunginsa Monastery and preach Buddhism. He met the wife of the imperial treasurer who was also from Korea. "Following a teacher of Sŏn, she became a nun, bought a house at Chongchongni and built a temple. She invited the Sŏn teacher to live there (*Korea Times* 21 Jan 1993).

Dhyānabhadra wrote a transliteration of the Avalokiteśvara-dhāraṇī in Chinese (T 20.498 no.1113A), followed by a second transcription, and a third one with ritual instructions (T 1113B).

He transcribed the Tejaprabha-uṣṇīṣa-dhāraṇī and illustrated 291 deities. The Sino-Japanese title is *Bonbun-shijōkō-bucchō-darani-shosonzue*. Tejaprabha is Sarva-durgati-pariśodhana-*tejorāja*, to avert the political afflictions of the Koreans at the hands of the Mongols. The name Prabharāja is the 39th illustration. The work has five sections: (i) 1–95 adoration to beings and deities, (ii) 96–114 sages, Tathāgatas, and others (iii) 115–177 protection against calamities, grahas and deities, (iv) 178–209 eliminating all disasters, and (v) 210–291 prevention of diseases depicted

Funding by IKS-MoE

as demons. It ends with mantras to prevent the enemy's entry into the national frontiers as well as to preempt all evil demons of diseases. The mantras and their contexts have been translated into English in my *The Esoteric Iconography of Japanese Maṇḍalas* (New Delhi, 1971, introduction pp.89–99).

Muhak (1327–1405) became a disciple of Dhyānabhadra in 1353 and played a historic role by suggesting to the Founder King of the Chosŏn dynasty to move the national capital from Kaesung to Seoul. The King requested Ven. Muhak to locate the precise site. The monk took a bow and arrow and said: "Wherever the arrow falls, that will be the centre of the capital". A pavilion in Seoul celebrates this site, which I visited in 1981.

Dhyānabhadra passed away in Beijing in 1363. His relics were sent to Korea in 1372. An inscription at the Juniper Rock Monastery dated 1378 records the life and work of Dhyānabhadra and informs us that the king of Kanchi was his nephew. Arthur Waley translated it in *Mélanges chinois et bouddhiques* 1932:1.355–76 (reproduced below: New Light on Buddhism in Medieval India).

None of the works of Dhyānabhadra are found in the Tripiṭaka Koreana as it had been edited before his time. The Taisho Tripiṭaka has five works by him.

Uṣṇīṣavijayā-dhāraṇi (T 979) to prevent all evil destinies (*sarva-durgati-pariśodhana*). The Sanskrit text is transcribed into Chinese.

Nīlakaṇṭhaka or Mahākāruṇika-dhāraṇī (T 1113A) in Chinese transliteration.

Sosōshikūzenjidenkō (*Tch'ou seng tche k'ong tch'an che tch'ouan k'ao*) 楚僧指空禪師傳考

Tejaprabha-uṣṇīṣa-dhāraṇī, gives illustrations of deities to prevent or cure various fears and diseases by means of reciting mantras (T 3017 = TZ 97).

New Light on Buddhism in Medieval India, by Arthur Waley (courtesy: *Mélanges chinois et bouddhiques*). The document[1] here translated is the preface to a 'poetical inscription' on a *stūpa* erected in memory of the Indian priest Dhyānabhadra, also called Śūnyādiśya, at the Korean temple Kuei-yen Ssŭ (Juniper Rock Temple). It was composed in the summer of 1378[2] by a certain Li Se who, previous to the fall of the Mongols in 1368, had been Secretary to the Mongol Administration of Manchuria and Korea.

The work is interesting for several reasons. To begin with, it shows that Buddhism survived in India Proper at the beginning of the 14th century to an extent far greater than has hitherto been suspected. To find Buddhism at such a date in Bengal is indeed no surprise. But in Dhyānabhadra's narrative we find it also at Kāñcipura (Madras Presidency), in the Chola kingdom (Coromandel coast) and at Jālandhara (Punjab).

---

[1] Printed in the Taishō Tripiṭaka, vol.51, p.982, with footnotes (by Prof. Takakusu?).

[2] The date given (Hsüan Kuang 8th year) is according to the calendar of the Mongols who had retired to Karakorum; this reckoning was commonly used in Korea at the time. The cyclical date given is *mou-wu* which makes it certain that 1378 is meant, though according to some chronological tables the period Hsüan Kuang ceased in 1377.

Two further centres of Buddhism are mentioned: Da-ra-va and Ka-ra-na. That the first is Dvāravatīpura, the capital of the Hoysala Ballalas, seems to me almost certain.

The Tripiṭaka, in a footnote, gives the equivalent Dārva, without however making it clear whether such a place ever existed. Karana is identified by the Tripiṭaka with Mysore. This must, I think, be based on a supposed equivalence Karana = Kanaṛa, the name of the Dravidian dialect now spoken in Mysore. Such an identification is most improbable. I would suggest[3] that 'Karana' is 'the kingdom of king Karan', native ruler of Gujarat, whence he was expelled by the Moslems in 1297, but still reigned at Nandurbār (east of Gujarat) at the beginning of the 14th century.

Our narrative is interesting in the second place because of the light it throws on the *kind* of Buddhism that survived. One knows, for example, that in Ceylon in early days the Mahāyāna existed side by side with the Hīnayāna. But it is unexpected to find that at this late date a pilgrim should still be sent to Ceylon to study Mahāyāna. Again, it has been generally supposed that such Buddhism as survived in Central and Eastern India was, at any time subsequent to the 9th century, exclusively Tantric. But Dhyānabhadra is definitely anti-Tantric. He may indeed, with his prevailing interest in the *Prajñāpāramitā* and *Avataṅsaka Sūtras*, be described as a rather old-fashioned Mahāyānist.

The third point of interest is that his Buddhism is coloured with certain characteristics which show great affinity with the Zen (Dhyāna) Buddhism of China and Japan. The method of sudden Awakening by means of violence, *brusquerie*, riddles, shouts, beatings, startling and 'gratuitous' acts of all kinds appears repeatedly in these pages, long before the Master's arrival in China. And just as in China it is against Tantrism that the hostility of the Zen priests is principally directed, so we find Dhyānabhadra ridiculing the supposed magical power of Tantric invocations.

It is of course possible that Dhyānabhadra's recollections were coloured by his long residence in China, and allowance must be made for the fact that it was a Chinese who committed these recollections to writing. Even so, I think the document suggests the existence in 14th century India, of a type of Buddhism very different from what we should have expected. It also raises the question whether many aspects of Zen which have been regarded as originating in China may not, after all, like other developments of Buddhism, have been importations from India.

The value of the document would of course be greatly enhanced if we could discover the exact dates of Dhyānabhadra's story. We know that he started from Magadha at the age of 19 (18 in our reckoning). If we are to believe the theory that he died in 1363 at the age of 127, he must have set out in 1254, his wanderings in India lasting about 70 years. It is of course not impossible that he lived to this great age, but it is unlikely, and the assertion that he did so is based on a very uncertain computation. Such stories however would not have been circulated unless Dhyānabhadra had lived to a considerable age. Provisionally I think we may assume that his wanderings took place mainly in the first quarter of the 14th century.

---

[3] This theory is put forward only as a possibility.

Funding by IKS-MoE

Our ignorance of the fortunes of Buddhism in India at this period is due to the fact that our information is derived chiefly from Moslem sources which do not trouble to distinguish Buddhism from Hinduism, or from Hindu sources which are unwilling to admit the existence of a rival creed. From Tāranātha[4] indeed we get a rather dim picture of the survival of Buddhism in Bengal and Orissa down to an even later period. But he gives no definite information about the fate of Buddhism in other parts of India Proper at this period; moreover the historical elements in his narrative are hard to disentangle from the legendary.

In Dhyānabhadra, too, we could wish for a greater precision. No distances or times taken are mentioned, nor apparently is chronological order always preserved. This makes the identification of some of the places that he mentions a matter of considerable difficulty, but no doubt an expert in Indian topography and history could carry the matter a good deal further than I have done.

There is one matter which it will be more convenient to treat here than in a footnote. In the presence of the 'King of Karana' Dhyānabhadra expounds the '*Maheśvara Hetubhūmi Varga of the Ta* [*Shêng*] *Chuang Yen Pao Wang Ching* (literally, Mahāyāna Vyūha Ratnarāja Sūtra). The *sutra* in question is obviously the *Kāraṇḍa Vyūha*, which exists in Sanskrit in two forms, one metrical, the other in prose. The metrical version, analysed by Burnouf,[5] contains a description of Maheśvara's origin and functions; the prose version merely says that he emanated from Avalokiteśvara's forehead, though 'in the evil days to come men will cling to the notion that Maheśvara existed from the beginning of time and was always ruler and lord.'[6]

I think what Dhyānabhadra took as his text was something more developed than the existing prose version, though it may not have been so prolix as the Nepalese metrical version.

It may here be worth while correcting a misapprehension that has been caused by the mention, in the poetical version, of the doctrine of the Ādi-Buddha.[7] Professor Berriedale Keith[8] says that the *Kāraṇḍa Vyūha* was translated into Chinese in 270AD, and continues; 'This text is remarkable for its patronage of the doctrine of an Ādi-Buddha.' This might lead the reader to suppose that the cult of Ādi-Buddha existed in the 3rd century AD.

In point of fact the only Chinese version of the *Kāraṇḍa Vyūha* is that made by Devaśāntika (T'ien-hsi-tsai) between 980 and 1000AD.[9]

Nanjio does indeed give a cross-reference to his No.168,[10] which was translated in 270AD. But this *sūtra* (No.168) has no connexion with the *Kāraṇḍa Vyūha* except in resemblance of title.[11] Even if it were identical with Nanjio's 782, it would still contain no reference to the Ādi-Buddha; for the passage about that divinity occurs only in the very late metrical version of the *Kāraṇḍa Vyūha*, and the Chinese translation was made from the prose version, the only one that is known outside Nepal.

---

[4] *History of Indian Buddhism*, 1608AD Translated from the Tibetan by A. Schiefner, 1869.

[5] *Introduction à l'Histoire du Bouddhisme Indien*, p.221 seq.

[6] Taishō Tripiṭaka, Vol.XX, p.49. Dhyānabhadra's object in expounding this passage was doubtless to show a Śaivite monarch that even in Buddhism Maheśvara (Śiva) held an important position, but at the same time to persuade him that it was false to regard Śiva as the origin of all things.

[7] A theistic doctrine developed in Nepal, under Hindu influence, probably not before the tenth century.

[8] *Buddhist Philosophy*, p.226.

[9] Nanjio No.782; Taishō Tripiṭaka, Vol.XX, p.47.

[10] Taishō Tripiṭaka, Vol.XIV, p.452.

Referring again to the conception of the Ādi-Buddha, Professor Keith says on p.301 of the same work that this conception was evidently current in the 4th century, because 'it is condemned by Asaṅga'.[12] The passage[13] in question is one in Chapter IX of the *Mahāyānasūtrālaṅkāra*. The Chinese translation, admittedly much less corrupt and obscure[14] than the Sanskrit text, does not for a moment suggest that Asaṅga is refuting anything in the least resembling the theistic heresy of the Nepalese Ādi-Buddha theory. He is merely proving that it is equally false to say that Buddha is a plurality as to say that he is a unity. The original (in Chinese 'beginningless') Buddha whose existence Asaṅga denies, is not an Ādi-Buddha from whom all other Buddhas are derived and to whom they are in a sense inferior, but simply a supposed initial Buddha in the chain of Buddhas. Asaṅga merely argues that the chain stretches back indefinitely. An article on Dhyānabhadra (which I have been unable to procure) was published by Professor Takakusu in *Zengaku Zasshi*, August, 1919 (Vol.XXII, no.8).

Preface to the Inscription on Dhyānabhadra's Stupa. The 108th descendant of Kāśyapa, the Venerable Dhyānabhadra (Chinese, Ch'an-hsien) was called Śūnyādiśya (Chinese, Chih-k'ung, « Finger pointing at the Void »). In the period T'ai-ting (1324–1327) he had audience with the Emperor[15] on the banks of the Onan River[16] and expounded the teachings of Buddha. An Imperial Command decreed that he was henceforward to receive from the Emperor's officers a yearly supply of clothes and grain. But he said that was not what he had come for, and went away. Travelling eastward he arrived in Korea, where he did reverence to the cell of Fa-ch'i on the Diamond Mountain.[17] An Imperial Command brought him back to Peking. At the beginning of the T'ien-li period (1328) he was ordered by the Emperor,[18] along with other priests in attendance, to discourse on the Law in the Emperor's Inner Palace. His Majesty was present in person. The other priests, elated by this condescension, gave themselves great airs, bustling about with the utmost self-importance. The Master was disgusted by their arrogance and felt unable to take any part in the proceedings. Before long, however, these priests were either exiled or discredited; whereas the Master's fame soon resounded all over China and beyond.

---

[11] *Ratnakāraṇḍa Vyūha.*

[12] [Même opinion dans La Vallée Poussin, Bouddhisme, Opinions³, p.264].

[13] Taishō Tripiṭaka, vol.XXXI, p.607.

[14] Professor Sylvain Lévi tells us in the introduction to his edition of the text, that without the aid of the Chinese version his task would have been impossible.

[15] Yäsün Tämür.

[16] In Mongolia.

[17] On the east coast of Korea. The *Avataṁsaka Sūtra* (Nanjio Bunyiu's Catalogue, no.88; Taishō Tripiṭaka X, 241) says: 'In the ocean there is a place called the Diamond Mountain... Here the Bodhisattva Fa-ch'i ('Rise of the Law') continually preaches.' The passage was popularly applied by Korean monks to their Diamond Mountain, as also by the monks of the Kongō-zan (Kawachi Province, Japan) to theirs.

[18] Tugh Tämür.

In the period Chih-chêng (1341–1368) the Empress[19] and Crown Prince[20] brought the Master to Court and asked him questions about the Law in the Yen Hua Pavilion. He said: «The existence of people devoting their minds to the study of Buddha's Law does much to promote the prosperity of the Empire.» He also said: «Ten thousand blessings! Blessings and Blessings! For he who of ten thousand lacks one, cannot be ruler of an Empire.» He refused to accept the pearls and jade that they offered him. After the T'ien-li period (i.e. from the summer of 1330) he neither ate nor spoke for more than ten years. When he spoke again, he sometimes referred to himself as the Ruler of the Empress and Imperial concubines as his servants. Those who heard him do so were astonished but dared not ask what he meant. In the end the Emperor (Toghon Tämür) got wind of this, but he merely said: «He is a Prince in the Law and has the right to aggrandize himself like this. It implies no reflection on me or my family.»

When the Chinese troops were about to rise against the Mongols, he publicly addressed the crowd saying: «Do you know how many soldiers and horses we have? In such a place there are mustered so many thousand; in such a place, so many,» and so on.

The priests in the temple where he lived were all Koreans. One day he suddenly said to them: «Why are you rebelling?"» They wanted to sound their gongs and go to the attack, but he checked them. Several days later the cavalry of the Liao-yang (Manchurian) government reported that Korean troops had crossed the frontier. Great masses of people[21] had gathered together in the Capital. He was always saying to them: «You will not be here long.» And sure enough soon afterwards the Emperor (Toghon Tämür) was obliged to retire to the north, and Chinese troops entered the city, which was henceforward known as Pei-p'ing Fu. There was indeed some truth in the Master's predictions!

The Master said that his great-grandfather was called Lion's Flank,[22] his grandfather, Bushel Rice.[23] Both were kings of Kapilavastu. His father, named Full[24] was king of the country of Magadha. His mother was a princess of the country of Hsiang-chih (Kāñcipura). «My two elder brothers», he said, «were called Śrīkarava and Śrīmani. I myself was born in answer to a prayer offered by my parents to the God of Great Majestic Virtue in the Eastern Quartier.[25] From my

---

[19] Bayan Khutukh, empress from 1335 till her death in 1365.

[20] Aiyuchilidala (this was his Indo-Tibetan religious name as pronounced in Mougol; his Mongol name is unknown). In 1370, after the flight to Mongolia, his father Toghon Tämür abdicated in his favour and he ruled over the Mongol remnants, assuming the Chinese title Chao Tsung. He is believed to have died in 1377.

[21] Mongols!

[22] Siṁha-pārśva.

[23] Droṇodana.

[24] Pūrṇa.

[25] Śiva! Certainly not the Vidyārāja Da-wei-tê who presides over the West, and would not, in any case, be called a *shên*, god.

Funding by IKS-MoE

earliest years I delighted only in (food and drink) that was pure, and would not take (?) wine or garlic. At five I was given a teacher and studied both native books and the teachings of foreign lands. But I had only mastered these in a rough and general way when my lessons stopped. About this time my father fell ill and the doctors could do nothing for him. The diviners said «If a son leaves the house, the king may recover.» My father explained this to us three brothers, and I offered myself. He was delighted and calling me by my pet name said: «Can it be that Rudrārthavat[26] is capable of such devotion?» At first my mother strongly opposed it, on the ground that I was the youngest. But in the end, though it rent her heart, she agreed to part with me. My father at once recovered.

At eight I completed my ordination (literally, «completed my three garments») and was sent to Nālandā to study with the Master of Exposition, Vinayabhadra[27] (Chinese, Lü-hsien). Here I shaved my head, dyed my clothes[28] and received the five vows.[29] I studied the Mahāprajñā. When I asked about Buddha, the Multitude of Living Creatures, the Void, the Three Worlds (Kāmadhātu, Rūpadhātu and Arūpadhātu), the Master said: « It is not true that they exist or that they do not exist. That is the real doctrine of Prajñā. You had better go to the Master Samantaprabhāsa (Chinese, P'u-ming) in the country of Laṅkā (i.e. Ceylon) in Southern India. He lives on the Mountain Śrīgiri (Chinese, Chi-hsiang, Auspicious). He will teach you the inner meaning of this doctrine.»

I was now nineteen. I set out all alone and did obeisance to my master (Samantaprabhāsa) in the Ting-yin-an (Summit Sound Cloister). He said: «In coming here from Central India how many steps did you take?» I was unable to answer, and retiring to a stone cave sat there for a good six months. I then received an illumination and tried to rise. But my legs stuck together and I could not. The king[30] of the country sent his doctor to me, who treated me with drugs and I recovered. I said to my master: «Both legs were one step.»[31] He conferred on me his garment and bowl, and stroked my head (?) saying: «Here is another young lion to take a step down the mountain. I have already had 243 pupils who have successfully got the Law at my hands. But on the Multitude of Living Beings they have none of them had great effect. It remains for you to propagate my teaching. May you prosper in your going.»

He gave me the name Śūnyādiśya, in Chinese Chih-k'ung (Finger Pointing at the Void). I composed a *gāthā* in which I thanked my teacher for his kindness and addressing the other pupils I said to them «Advance and the Void opens wide; retreat and the ten thousand structures (*dharmas*) are submerged.» Then I gave one great shout.

---

[26] Lou-ta-lo-to-p'o.

[27] The name recalls that of the seventh century pilgrim Hsüan-tsang's teacher, Śīlabhadra, who -was also a professor at Nālandā. The names of the Nālandā abbots mentioned by Tāranātha all end in -bhadra.

[28] Novices wore white.

[29] Possibly he had received five already and these were the other five, to make up the full Ten.

[30] Parakkama-bāhu IV?

[31] Evidently this was the correct answer to Samantaprabhāsa's riddle; but the meaning is obscure.

Funding by IKS-MoE

On the way to my teacher, I first of all passed through the country of Lo-lo-hsü (Rādhaka i.e. Rādhapura in Bengal). Here I found someone explaining the Lotus Scripture. I talked with him and cleared up some of his difficulties.

In the country of Danta[32] the men and women live promiscuously and without clothing. I showed them the Great Way. At Kāñcīpura[33] (Chinese, Hsiang-chih) the king was delighted to see me, saying I was his nephew. He wanted me to stay with him; but I refused. An expositor of the *Avataṁsaka Sūtra* was giving a public address on the twenty[34] sorts of Bodhicitta. I used the illustration of «the one that is many and the many that are one.»[35] In the country of Kaliṅga on the shores of the sea is the Tortoise Peak Mountain. It is inhabited by Brahmins who say that by throwing oneself over the cliff which is 20,000 cubits high, one can be certain of being born again as a man or Devarāja. I told them that true ascetism is a thing of the heart and has nothing to do with the body. I made them practise the method of the Six Pāramitās and the Ten Stages (of Bodhisattvahood), and other practices. I performed my summer Retreat on Mt. Mārīcī, and went on to Laṅkā (Ceylon).

After I parted with my teacher and went down from the mountain I was met halfway by the old priest in charge of the Seamless Pagoda,[36] who had heard of my merits. He asked me to expound the Law; but I merely composed a *gāthā* in praise of his pagoda, and went on my way. In that land the ruler[37] is an infidel, and knowing that my vows debarred me from violence and lechery, he ordered a dancing-girl to bathe with me in the same pool. I showed complete indifference to her presence, being no more affected than if I had been a corpse. The king sighed, saying «This is certainly an unusual man.» These infidels make a «man of Mount Sumeru» out of wood or stone. On his head and thighs they set the images of a mountain, before which they make libations of wine. The men and women have intercourse in front of it. This is called *yin-yang* worship (Śakti-pūjā?). I set before them the principles of right-thinking and delusion concerning mankind and the gods, exhorting them to break with this unholy cult.

The ruler of the country of Tso-li (i.e. of the Cholas)[38] is a Buddhist. I addressed a *gāthā* to him and he replied with one. I again gave him a *gāthā* and he sent me a number of jewels. Among the *gāthās* was one about the elephant-king passing through the eye of a needle.

The Lion Country (Ceylon) possesses the Tathāgata's bowl,[39] Buddha's Foot-prints, and a magic bowl that when filled with rice can supply 10,000 monks. Buddha's Footprints sometimes

---

[32] Dantapura, the capital of Kaliṅga.

[33] Conjeeveram, in reality further south than Kaliṅga.

[34] The 'two sorts' is the common category. 'Twenty' is probably a mistake for 'two'.

[35] All the *dharmas* are merely expressions of one undifferentiated Absolute. They have no characteristics of their own nor any absolute position in time or space. Thus any one *dharma* is equal to all the *dharmas* , and all the *dharmas* to any one *dharma*.

[36] A pagoda made out of one block of stone.

[37] Northern Ceylon (?), which was at this time under the rule of invaders from S. India.

[38] What had formerly been the territory of the Cholas was at this time under the dominion of the Hoysalas.

[39] It is curious that no mention is made of the much more famous Tooth Relic.

Funding by IKS-MoE

give out a bright light. I did reverence to all these relics. In the country of To-lo-fu (Dvāravatī) there are both true believers and misguided people. I mounted the chair and delivered a discourse. There was a nun who silently accepted my teaching. In the country of Karana too they are infidels. But the king was delighted to see me. I expounded to him the chapter about the «initial stage of Maheśvararāja's conversion» in the *Ta Chuang-yen Kung-tê Pao-wang Ching*. «So there is true doctrine to be found outside the Law as well as in» said the king.[40] The infidels tried to assassinate me and I was obliged to fly from the city at nightfall. A tiger was approaching. The man in attendance upon me knew this because he understood the language of birds. He therefore climbed a tree in order to be safe from the tiger. «I wonder whether you», I said to him, «who are clever enough to understand the language of birds, also understand my teaching.» He made no reply. I gave him a good thrashing—twenty strokes of my staff,—and he had an illumination.

In the country of Sindh (Chinese, Shên-t'ou) there is a vast expanse of flowing sands (desert). I did not know which way to go. I came upon a tree with fruit like peaches. I was very hungry and took two of them to eat. I had not finished eating them when the Air Spirit (Chinese, K'ung-shên) appeared in a great hall suspended in space. An old man occupying the main seat said: «Why does not this thief do obeisance to me?» I said «I am a follower of Buddha. Why should I do obeisance to you?» The old man abused me saying that if I was really a follower of Buddha I had no business to be stealing fruit. I said «The flames of hunger pressed hard upon me.» The old man said: «To take what one is not given is stealing. If I let you go, it is because I am a good spirit who protects observers of the Monastic Rules.» He made me shut my eyes, and in a moment I found myself at the far side (of the desert). I began to boil myself some hot water on a fallen tree; but discovered that it (the fallen tree) was a python!

In the country of Ti-li-lo-êrn,[41] a woman wanted to have intercourse with me. I was hungry, but knew that if I took food from her I should have to yield to her (?). However, I asked whether a good horse could be obtained. She answered sensibly, and I continued on horseback. It was indeed a splendid horse and I flew to the frontier. But suddenly a man came and bound me, and took me away to look after his sheep. Heavy snow began to fall, but I got into a cave and spent seven days and nights in samādhi, during which time a bright light shone out of the cave. The people cleared away the stone and on entering the cave were delighted to see me sitting cross-legged. They offered me clothes and treasure; but I refused to accept anything. The hearts of both the men and women were enlightened, and they put me on to my right road. For a long while I met no-one at all. But suddenly I came upon people on the road, and was glad indeed to see them. They hurried me into the presence of their king and kneeling before him said: «The drought from which we are suffering is certainly due to this monster. May it please you that he be slaughtered.»

---

[40] By «the Law» he presumably means his own Hindu Law.

[41] This seems to represent a Sanskrit Tridhāra 'place of the Three Streams'; perhaps somewhere in the neighbourhood of the modern Multān.

The king said: «Leave him alone for three days. If by then it hasn't rained, there will still be time to slay him.»

I burnt incense and recited a single incantation which at once produced a heavy fall of rain that lasted for three days.

In the country of Ts'o-ling-t'o (Jālandhara)[42] there is a crazy priest. When he sees anyone coming, he arranges three rows of bulls' skulls on the ground and spreads a mass of rushes over them. Then he sits in silence. But, at first sight of me, he set it on fire to and shrieked: «The mountains, the rivers and the great earth are but a scrap.»

The priest Tao-yen («Rock of the Way») lives on the shores of Lake Anavatapta[43] (Chinese, A-nou Ch'ih). He has a small shelter made of grass. If anyone comes, he burns it, screaming «Help! Fire!» When I arrived, he at once screamed «Help! Fire!» and kicked over his water-pot. He said he was sorry I had not come long ago.

In the country of Mo-lo-so (« Malasa » or the like) there are some fervent Buddhists; but there are also bad people mixed among them. I delivered a discourse hoping to break them of their bad views, and all the heretics became orthodox. East of the city, the Upādhyāya Pao («Treasure») lives in a hole which he has dug for himself. He cultivates the ground all round his hole. In it he keeps a vessel filled with greens. If anyone comes, he goes on gardening and will not utter a word. But when I came down into his hole hoping for some greens, he shrieked «Greens growing! Greens growing!»

In the city there is a man who weaves fine silks. If anyone comes he does not speak, and what he weaves, he never removes[44] (from the loom). I ripped it across with a knife. The man said «There goes the work of many years!»

A priest of Anavatapta called Shêng-i lives in a cave. When he sees anyone coming he smears his face with soot and comes out and dances. Then he goes back to his cave. I shouted a *gāthā* at him.

A priest of Ts'ao-so (Sausalya)[45] called Na-ta has lived at the side of the road for several years. To every person who approaches (the city) he says «Welcome!» and to everyone who is leaving «Goodbye». I gave him three strokes with my staff and he replied with a blow of the fist.

In the country of Ti-li-hou-ti[46] the doctrine of the Brahmins flourishes and I avoided going that way. In the country of T'ing-ch'ü-li[47] both the true and the false are practised. I met robbers who stripped me naked.

---

[42] Famous in Buddhist history as the scene of Kanishka's Council. Twice visited by the Chinese pilgrim Hsüan Tsang, c. 634AD. In the Punjab, near the borders of Cashmire.

[43] Properly speaking, this is the legendary lake at the centre of our universe. Tradition placed it north of the Great Snow Mountains. It is commonly identified with Lake Manasarowar.

[44] But goes on weaving indefinitely.

[45] Suggested in a footnote of the Taishō Tripiṭaka. But, so far as I know, no such place is known.

[46] The Tripiṭaka suggests 'Tirhut'.

[47] Perhaps Tehri, now a native state in the Himālayas, adjoining Tibet, is meant.

Funding by IKS-MoE

But the king of Ni-ch'ieh-lo (Nikala)[48] sent to meet me, brought me to his palace, and asked me to expound the Law. A certain Pao-fêng («Precious Peak») was discoursing on the scriptures. I joined in and we took turns at preaching and expounding. After travelling to the east for several days I came to a high mountain, called the Iron Mountain. On it there is no soil, stones, plants or trees. When the sun shines on it in the morning, its rays burn like fire. For this reason the place is also called Fire-blaze (Sikkim?[49]). After seven or eight days I was able to get to the top of the mountains. There are here seventeen or eighteen states (small countries) almost touching the sky. To the north (the mountains) stretch I do not know how many thousand or ten thousand leagues. To the east is the source of the river (of the Indus?). Between two peaks that soar aloft one crosses on a plank bridge. Here the ice and snow never melt. These are called the Snow Mountains. Alone and in great extremities of hunger, having subsisted merely on wild fruits, I reached the borders of Tibet (Hsi-fan).

My mission was to the Middle Kingdom, and when in Tibet I met the North Indian (monk?) Mahāpaṇḍita. I agreed to accompany him to Peking. After a short stay[50] I went off to the west to the headquarters of the Prince of An-hsi (Kuchā, in Turkestan)[51] and had an audience with the Prince, who was called Fu-k'o-t'i. He wanted me to stay with him and teach him the Law, but I had set my heart on going about and could not consent to be tied. He said to me «The Multitude of Living Beings have been going on continually piling up evil Karma. But we[52] are able by single spell (*mantra*) to put a man beyond re-incarnation and bring him the bliss of Heaven.»

I said he was talking nonsense. Murder, for example, still remains murder.[53] Life and death are mutually opposed. Such indeed, I told him, is the origin of all pain. He said I was a heretic; but I replied that compassion was true Buddhism, and its opposite, heresy. He tried to make me accept presents, but I refused.

In the town of Mo-t'i-yeh (Matiya or the like) in Hsi-fan (Tibet) I could have converted the people, but the *mantra*-masters poisoned me by putting something in my tea. At this moment an official arrived from Peking and asked me to go back with him. But I wanted to share my mission with the Master Paṇḍita, and did not accept the offer.

I left the place, and at Katan (Gadan or the like) the sorcerers tried to kill me, so that I was obliged to leave. At the city of Hsia[54] (crayfish) the ruler was delighted to see me; but the heretics were jealous and knocked out one of my teeth. I wanted to leave by the main road in the ordinary way. But had I done so the heretics would certainly have killed me, and the ruler gave me an escort as far as Shu.[55] Here I did homage to a huge image of Samantabhadra and sat in contemplation (*ch'an*) for three years. Round the Big Poisonous River (Ta-tu Ho)[56] there were thieves everywhere. Again I was stripped naked, and fled to the territory of the Lolos.[57] Here a priest gave me meditation-garment and a woman gave me a small coat. I was obliged to live on the offerings of donors. A priest with whom I was eating had got hold of a goose offered [in accordance with the custom of] releasing live things. He wanted to have it cooked and eat it. I beat his wife[58] till she howled. The priest was angry and chased me away. I heard that a local official had moulded an image of me and that when there was drought or illness his prayers to this image were always answered.

---

[48] Is Nepal meant?

[49] But there are fire-legends connected with Cashmire as well as Sikkim.

[50] The sentence reads as though 'a short stay at Peking' were meant. This of course is not possible.

[51] It seems certain that this Fu-k'o-t'i is identical with Ülü-tämür (son of Andan-bukha, son of Ananda, son of Monghola, son of Khubilai Khan) who was created Prince of An-hsi in 1323, but was accused of complicity in the assassination of the Emperor Khoghan (Ying Tsung) and banished to Yün-nan in the early weeks of 1324. As may be judged from dates of the subsequent narrative, Dhyānabhadra probably passed through Tibet c. 1324–5.

[52] i. e. the Tantric School.

[53] The bad *karma* that it creates cannot be removed by spells.

[54] Somewhere near the modern Chamdo in the Tibetan province of Kham?

The official at the Kin-sha River[59] Barrier, seeing me in a woman's coat and with long hair, was astonished and asked what I was. I tried to explain; but he could not understand what I said. I then wrote in western (Indian) letters, but he could not read it, and detained me there. At evening I hid in a crevice of the rocks and lay there. Soon, before anyone knew what had happened, I was on the far shore. The ferryman was lost in admiration and did obeisance before me.

On arriving near Yünnan City[60] I went up to a room above the gate of a temple to the town and entered *samādhi*. The priests of the temple asked me to go into the city, and I went to the Tsu-pien Ssŭ ('Patriarch Change Temple'), where I sat under an eleococca tree. It rained in the night; but my coat did not get wet. I went to the provincial headquarters and prayed for better weather. My prayer was answered. I then settled in the Hsia-lung-ch'üan Ssŭ ('Summer Dragon Spring Temple'), and wrote out the *Prajñāpāramitā Sūtra* in Sanskrit. The people were short of water. I ordered the dragon to make the spring work, and thus saved the people.

In Ta-li[61] I gave up all pleasant-tasting foods and lived on nine walnuts a day.

The Golden Teeth,[62] Wu-ch'ê and Wu-mêng form one aboriginal tribe. They did reverence to me and made me their master. They moulded a statue of me and worshipped it. I was told that a rascal took the Dhyāna-staff of this statue and struck the figure to the ground. But he was unable to raise my statue and take it away. He then repented of his act and put the statue up again. At Anning-chou[63] a priest asked me how it was that when the Tripiṭaka (Buddhist scriptures) first entered China people bowed their heads and were at once ready to accept them. By that time

---

[55] Presumably Ch'êng-tu, the capital of Ssŭ-ch'uan, is meant.

[56] Probably the Ta-tu ('Big Ford'), an affluent of the Min, is meant.

[57] Aborigines who are still settled S.W. of Ch'êng-tu.

[58] Among priests of the Tibetan unreformed sect (Red Hat) celibacy is still not universal.

[59] The upper Yangtze.

[60] Due south of the point where the traveller must have crossed the Kin-sha.

[61] He is now making a detour to the west.

[62] The Zardandan of Marco Polo.

[63] Near Yünnan Fu.

I understood the language of Yünnan and answered: «You cannot expect things to remain always the same. Religious and secular life are bound to go their own ways.» He asked me to explain to him the monastic rules and *sūtras*, and [to show that he was in earnest] burnt his head and arm. The officials and people all did this. On the Chung-ch'ing[64] circuit all the monasteries asked me to preach the Law. I conducted five assemblies. The Prince[65] did reverence to me and took me as his teacher. The Lolos knew nothing either of Buddha or the clergy. But on my arrival their hearts were always awakened,[66] and even the birds flying in the air were heard to be uttering Buddha's name. At Kuei-chou[67] the Commander-in-chief and his subordinates all received the Rules. The Miao-man, the Yao-t'ung, the Ch'ing, the Hung ['Blue and Red'], the Hua-chu ['Flower Bamboo'], the Ta-ya ['Knowk-out Tooth'], the Ko-lao—in fact, all the cave-dwelling aborigines—came to me with offerings of rare salads and asked to receive the Rules.

At Chên-yüan Fu[68] there is a temple (*miao*) where the spirit of Prince Ma[69] is worshipped. Everyone crossing the river at this point has to make an offering of meat, otherwise his boat comes to harm. I was able by a single shout to procure a passage for the boats.

On the Ch'ang-tê[70] road I did reverence to the two patriarchs Ching-kang ('Mirror Diamond') and Po-lu ('White Deer'). There is an image of Kuan-yin moulded by himself which works many marvels at the Lake of Tung-t'ing. It can bring wind and rain. When I was there, it was causing wind and huge waves rose. I discoursed on the Three Refuges [in Buddha, the Law and the Church], speaking in Sanskrit and Chinese. Previously people used to make offerings [to this image] of rope shoes. But by next morning the shoes were always broken to bits. Afterwards [after my visit?] they gave up these offerings and only offered prayers.

The Counsellor of the Government of Hu-kuang[71] wanted to drive me away;[72] but I represented that I had come all the way from India to interview the Emperor and propagate the True Law. Did he, I asked, not want me to pray for the Emperor's long life?

I visited the Tung-lin Ssu ('Eastern Forest Temple') on Lü-shan, where I saw the soaring Relic Pagoda (literally, 'previous body pagoda'), in which the bones are still undecayed.[73] In Huai-hsi,[74] I was asked many questions about the meaning of Prajñā. I replied «The Three States of Mind[75] cannot be got [for asking].»

---

[64] A circuit in Yünnan.

[65] Not identified.

[66] Technically, 'They acquired Bodhicitta'.

[67] Capital of the Chinese province of that name.

[68] In Kuei-chou province.

[69] Ma Yüan of the Han dynasty, the 'Wave-subduer', who is worshipped as a water-god in southern China.

[70] In Hunan.

[71] The provinces of Hunan, Hupeh, Kuang-tung and Kuang-hsi.

[72] Prophecies were current at the time that the Bodhisattva Maitreya was about to descend from Heaven and turn out the Mongols; this may have made the authorities nervous of such a figure as Dhyānabhadra.

[73] Relics of Buddha preserved in the Iron Pagoda.

[74] The district west of the river Huai.

[75] The Direct Mind, which instinctively perceives the truth, the Profound Mind, which has a passion for knowledge, and the Compassionate Mind, which longs to save the world from its miseries.

At Yang-chou the Princes took me in charge and brought me by boat to the Capital. The wife of the Chancellor of the Metropolitan Government, a member of the Ch'ang family, was a native of Korea. She asked me to hold an Ordination in the Ch'ung-jên Temple.[76] When this was over, I proceeded to Luanching [Shang-tu; Coleridge's Xanadu] and resided there during the period T'ai-ting (1324–1327).'

This concludes Dhyānabhadra's narrative. Li Sê continues:

Ah me, what wanderings! The master was indeed a marvellous man! After the period T'ien-li (1328) he discarded priestly dress. The wife of his Excellency ... Chaghan Tämür[77] was a member of the Chin family, and she too was a Korean. She became a disciple of the Master's and took her vows. She bought a house in Ch'êng-ch'ing Li [a district of Peking?] and turned it into a Buddhist temple, inviting the Master to reside there. On the inscription-board he wrote 'Source of the Law'. What he meant was that all the rivers in the Empire run from west to east, as his own life-course had run.

His grizzled hair and white beard gave him a godlike air. [His skin?] was dark and lustrous. In clothing and diet he was very lavish.[78] His bearing was majestic and inspired awe in all who beheld him.

In the 23rd year of Chih-chêng (1363) a chamberlain arrived from Court in the winter. The Master said to him 'Ask your lord for me whether I may go before the close of my days'.[79] The Master of the Wardrobe Sukho Tämür brought back an Imperial Order that he was to stay, and he remained where he was all the winter. The Master further said: «My image is to be put up in the T'ien-shou Ssŭ.» This year on the 20th day of the eleventh month (December 26) he died in the Kuei-hua Cell. It was he who had built it and given it its name. By order of the Emperor (Toghon Tämür; Chinese title, Shun Ti) all the officials of the Metropolitan seat of Government attended his funeral in the T'ien-shou Ssu. Next year the Censor Toghan Tämür[80] and the Minister of State Bai Tämür[81] brought incense which they mixed with clay, and using water scented with plum and cassia tree they moulded the mass into flesh for his body.[82]

In the autumn of the year *mou-shên* (1368), when the troops[83] were approaching the city, the relics (jhāpita) were divided into four parts. [The priests] Ta-hsüan, Ch'ing-hui, and Fa-ming, and the *nei-chêng* (eunuch?) Chang Lu-chi each got a share and went off with it. Ta-hsüan embarked on the sea and Ch'ing-hui gave his portion to Ta-jui. Both Ta-jui and Ta-hsüan returned to the East (i.e. to Korea).

---

[76] In Peking?

[77] One of the outstanding figures in the closing years of the Mongol dynasty.

[78] One would have expected some such word as 'moderate'. There is probably a misprint.

[79] The construction is obscure.

[80] Made Censor in 1364, but executed in 1365.

[81] His biography is in the *Hsin Pien Yüan Shih* ch.199.

[82] For this practice see Yetts, *Journal of the R. Asiatic Society*, July 1911, pp.669–725.

[83] The Chinese troops who drove the Mongols out of Peking in this year.

In the year *jên-tzŭ* (1372) on the 16th day of the 9th month by the Prince's orders a shrine [to contain these relics] was set up at the Kuei-yen Ssŭ. Before being placed in the shrine the bones were washed clean and several grains of *śarīra* (magical relics) were obtained.

The Master brought with him from India a copy of the Mañjuśrī No-birth Rules Sūtra (*Wên-chu-shih-li Wu-shêng ching ching*) in two rolls, at the beginning of which the Chancellor Wei Ta-p'u[84] wrote a preface; and a copy of the *Yüan-chio Ching* 'Sūtra of Complete Apprehension'[85] with a note at the end written by the Imperial Secretary Ou-yang.[86] He wrote a considerable number of *gāthā*, which have been collected elsewhere and are in circulation.

The Yünnan [priest] Wu-wu ('Perceiver of the Void') is esteemed for his eloquence. At the age of seven he attached himself to the Master and became a priest. At that time the Master had already completed a full cycle of years.[87] Now Wu-wu was 75 when Master died.[88]

The priest Jên-chieh of Chi-wên-chiang[89] says that among [the Master's] disciples Ta-yün, who was formerly head of the Lin-kuan Ssŭ, set himself to works of piety with an energy that continually increased, and the disciple Ta-jui embarked on a hazardous journey of several thousand leagues in order to bring the Master's bones, prepared to sacrifice his life in the achievement of this purpose. One of Lan-wêng's disciples says: 'Lan-wêng was the Master's teacher (pupil?); therefore the Master is my grandfather [in the Law].' This disciple of Lan-wêg, together with the master's disciple Miao-tsang, abbess of the Ching-yeh Yüan, bought some swallow-stone[90] and set it up on the cliff near the Kuei-yen Ssŭ, so high that it brushed (?) the Hosts of Heaven. Cannot these be called filial sons and obedient grandchildren?

News of all this reached the Court[91] and by Imperial Command, I, the minister Li Sê, composed a verse-inscription, which was written out by the Minister Han Hsiu, while the minister Chung-ho designed a tablet in seal-character. I, the Minister Sê, now say: The Master's relics were divided into four portions, but it is uncertain whether shrines were set up to him in other places [as well as the Kuei-yen Ssŭ]. It was therefore difficult to find anyone from whom to obtain an inscription setting out the facts of his life. Moreover it is not clear whether the Master Chih-k'ung[92] can really be thought of as dwelling here, or elsewhere. But ought not his relics to be considered simply like a grasshopper's discarded shell, and disregarded? Or that his disciples might have a

---

[84] Wei Su, part author of the *Ming Shih*, Born 1295; died in exile at Kharakhojo in 1372. Works published under the title *Wei Hsüeh-shih Chi*.

[85] Bunyu Nanjio's Catalogue, No.429.

[86] Ou-yang Hsüan. Born 1274 or 5; died early in 1358. Author of the *Kuei Chai Chi*, reprinted in the *Ssŭ Pu Ts'ung K'an*.

[87] Sixty years.

[88] It appears to be suggested that Dhyānabhadra, being 53 years older than Wu-wu, was 128 (127 in our reckoning) when he died. This need not be taken too seriously.

[89] In Korea?

[90] A stone resembling jade, but not so precious.

[91] The Mongol Court at Karakorum?

[92] Dhyānabhadra.

Funding by IKS-MoE

chance of displaying their gratitude was it right that an effort should be made, despite the circumstances? These questions weighed heavily upon me. But in deference to the Imperial Command I composed the following verse-inscription:

> The Master's tracks start in the Western Land;
> He was King Pūrṇa's son and the spiritual successor of Samantaprabhāsa.
> In the Upper Capital he met with recognition;
> The moment was favourable to his task.
> His audience in the Yen-hua Pavilion
> Was in the nick of time.[93]
> Looking back on his wanderings
> He could say there was not a country he had not explored,
> Passing through strange lands as easily as water down tiles,
> Or a stone through the waters of a pond.
> In the period T'ien-li the Emperor's priests
> Brushed him with their hate.
> But he went on wearing the same raiment,
> And his fame in religion continued to soar.
> His mad sayings and wild jibes
> A man of K'uang[94] could understand.
> He told of armies before blood was shed
> As easily as though sorting black from white—
> And the power to foretell the future
> Is surely the essence of religious power?
> True, he met with incredulity and slander;
> But his heart was unmoved.
> His relics shone with such a splendour
> That all beholders gasped in awe.
> Who can say that 'man's nature
> Is incapable of achieving extremes?'[95]
> Surveying this Juniper Rock Temple
> We have set up a monument and carved words upon it.
> Let no-one dare to tamper with it,
> But let it rather be guarded here forever.

Poem by a disciple of Dhyānabhadra, written on visiting the place:

> The study of the supernatural transcends worldly teachings
> And brings comfort, as a banquet to a starving man.

---

[93] Before the troubles that ended in the fall of the Mongols.

[94] i.e. he was more fortunate than Confucius, who was badly received when passing through K'uang (*Analects* IX.5). The Man of K'uang is here the Emperor.

[95] Evidently a quotation; but I cannot trace it.

Funding by IKS-MoE

In conversation over country fruits there is something left to chew;
But the courtier's cup, when the Emperor has drunk, is spilled.
Simple words can convey infinite meaning;
But the highest truths cannot be concretely expressed.
The doings of a holy man who would best record?
To the hermit or herdsman should be entrusted the making of such an inscription.[96]

---

[96] i.e. an inscription recording Dhyānabhadra's life.

Funding by IKS-MoE

13. BUDDHISM IN THE CHOSŎN PERIOD (1393–1910)

In the latter part of the seventh century Shul-ch'ong invented the **Yi-do script** to denote case-endings in the margin of Chinese texts. It was to aid the reader in Koreanising the system of the Chinese sentence. At first he composed eight case-endings, that is, nominative, accusative, instrumental, dative, ablative, genitive, locative, and vocative. He based them on the Sanskrit case-endings. His father was a great Buddhist scholar, and he must have taken his help. The book *Kyun yu Chun*, written in 1075 says: "The Yi-do resembles the Sanskrit in its inflections".

Hangŭl script. In 1446 the sage-like emperor Sejong invented a new Korean phonetic alphabet and moveable printing types. This alphabet continues to this day as the Hangŭl or "Proper Writing". It consists of 11 vowels and 17 consonants. Dr. Kei Won Chung in his dissertation to the Princeton University says that the Korean alphabet was composed on the principles of the Sanskrit alphabet. With the new alphabet, learning became accessible to a large mass of people. The birthday of the Hangŭl script is celebrated in Korea on 9th October. Schools and government offices close on this day. King Sejong wanted all his subjects to read and write, so he set a group of elite scholars to invent an alphabet. Prof. Edwin O. Reischauer says: "perhaps the most scientific system of writing in general use in any country". It has only 16 distinct letters. Related pairs of consonants like d & t, b & p, g & k, ch & j are represented by similar pairs of letters. Hangŭl is Korean people's sense of national identity.

During my visit to Korea in 1981, I heard the recitation of the hymn to Thousand-armed Avalokiteśvara, called Nīlakaṇṭha-dhāraṇī, being recited in most Buddhist monasteries. I was informed that this is the common prayer every morning, noon and evening. It is a Sanskrit hymn sung by Avalokiteśvara to Nīlakaṇṭha, or better Hari-hara according to the attributes specified in the text. It came to be associated with the Thousand-armed Avalokiteśvara. This made it evident that Sanskrit was known in Korea and the Korean recitation of this hymn is the closest to Sanskrit in East Asia. Variants of the Siddham script are prevalent in Korea. The influence of Sanskritic scripts in the creation of the Hangŭl script was naturally inherent in the situation.

King Sejong (r. 1418–50) the fourth monarch of the Chosŏn Dynasty created the Hunminjŏngŭm script in 1444, embodying theoratical systems of linguistics. It is recorded in book 113 of the Annals of King Sejong (*Sejongsillok*), a chronicle of his reign in 163 scrolls. After inventing the alphabet of 28 characters the king instructed the scholars of the Hall of Worthies (*Jiphyŏnjŏn*) to prepare an instruction guide Hunminjŏngŭm which was published in 1446. At the time the Ming dynasty had just come to power in China, and the standard pronunciation shifted from the southern style to the northern style. It was necessary for the Koreans to learn the new standard pronunciation. A system to express the new pronunciation of Chinese characters became a key factor in the invention of Hun-min-jŏng-ŭm which means "appropriate sounds (*jŏngŭm*) to teach the people (*hunmin*)." The vowels took shape from heaven (°), earth (—) and humanity (1). Consonants were based on the shape of the speech organ used for their vocalization. The consonants were divided into five categories:

velar	sound	ㄱ	g
lingual	sound	ㄴ	n
labial	sound	ㅁ	m
dental	sound	ㅅ	
guttural	sound	ㅇ	h

Women of the Chosŏn Dynasty had limited opportunity to learn classical Chinese, so they used Hangŭl for writing letters and poetry, contributing to its survival for 400 years. A Korean linguist Ju Sigyŏng (1876–1914) created the term Hangŭl. Buddhist sutras in Chinese began to be translated into Korean in the Hangŭl script.

As soon as the Republic of Korea was founded in 1945, a decree was issued from Seoul. It read as follows: Since during the entire time of the Japanese occupation, the use of *hangŭl* has been banned, and since with the defeat of the Japanese it will be possible for hangŭl to be used once again, then the date of October 9, the anniversary of the first promulgation of our national writing system in 1446, shall henceforward be called Hangŭl Day, and shall be a national holiday for all the people of our country.

UNESCO founded the King Sejong Literary Prize in 1989 to be awarded to those who contribute to a lowering of world illiteracy. It is deserving of celebration as it has fostered a remarkable sense of national unity, helped nearly all the population to read for 200 years, and has contributed to 100 percent literacy in our times. This resulted in the determination to make astonishing advances in economic prosperity and technological inventions. The new script is a perfect system for writing Korean, which is an Ural-Altaic language, while Chinese is a Sino-Tibetan tongue. It was a linguistic *yŏyu* the radiance given off by the free and enlightened. If there is one quality Koreans admire, it is *yŏyu*. The script has remained popular for more than five centuries. To the Koreans it represents their very own, their cultural and linguistic uniqueness that sets them apart from the Chinese, the Mongols and the Japanese. Minister of Economic Planning Nam Duck-woo observed on the 528th anniversary of the promulgation of Hangŭl on 9 Oct 1974: "Hangŭl is a vivid symbol signifying that a race never perishes as long as its original and unique culture is maintained ... Hangŭl has been the source of preserving Korean culture".

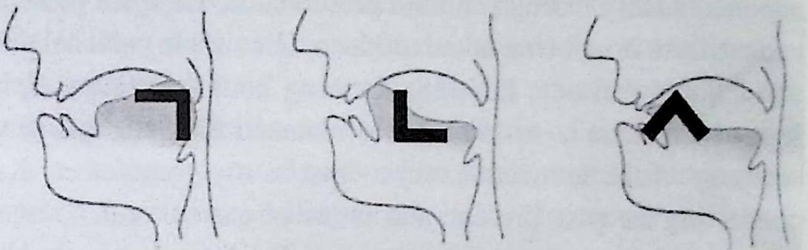
The son of King Sejong, Prince Suyang used this brand new alphabet to compose the 'Detailed Record of the Life of Buddha' (*Sŏkpo sangjŏl*) commissioned by his father in honour of the Princes' mother, the beloved Queen Sohŏn who had passed away in 1445. He submitted this *first* work of prose in the Korean language to his father in 1447. It was compiled from Chinese Buddhist sutras. King Sejong used it as a source for his poetic version, the 'Song of the Moon Reflected on a Thousand Rivers' (*Wŏrinch'ŏn'gangjigok*) in 1449. The Song of the Moon opens with lyrical verses on the virtues of Śākyamuni, followed by jātakas and the life of the Buddha in the world. When Prince Suyang ruled as King Sejo he had the two works combined in a new edition in 1459. Large parts of the work have gone missing.

ㄱ ㄴ ㄷ ㄹ ㅁ ㅂ ㅅ ㅇ ㅈ ㅊ ㅋ ㅌ ㅍ ㅎ

1

ㅏ ㅑ ㅓ ㅕ ㅗ ㅛ ㅜ ㅠ ㅡ ㅣ

2

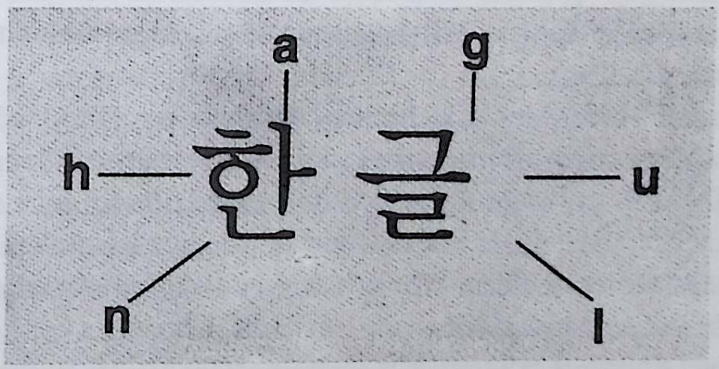


3

1 The 17 consonants that existed when King Sejong created Hunminjŏngŭm in 1444 have undergone phonological changes to become the 14 consonants of today's Hangŭl.
2 The three basic vowel characters of ".", "_," and "ㅣ" were created to symbolize a trinity concept of heaven, earth, and mankind, while philosophical principles were applied to create the remainder of the vowels. There are currently ten vowels in Hangŭl.
3 Consonants take their shape from the speech organ used for their pronunciation or the change in configuration of this organ during vocalization.

consonants		ㅍ	p'
ㄱ	k/g	ㅎ	h
ㄴ	n	vowels	
ㄷ	t/d	ㅏ	a
ㄹ	r/l	ㅑ	ya
ㅁ	m	ㅓ	ŏ
ㅂ	p/b	ㅕ	yŏ
ㅅ	s/sh	ㅗ	o
ㅇ	ng	ㅛ	yo
ㅈ	ch/j	ㅜ	u
ㅊ	ch'	ㅠ	yu
ㅋ	k'	ㅡ	ŭ
ㅌ	t'	ㅣ	i

Hangŭl is written in syllables of two, three or four letters.



(*han*) Korean

(*gul*) alphabet

In July 1940, Kansong (Chun Hyung-pil, 1906–62) saw a antiquarian book dealer walking by in haste. He wanted to acquire *Hunmin Jŏng-ŭm haerye* 'Explanation and Examples of the Proper Sounds to Instruct People', dated 1446. The dealer did not have 1000 won, sufficient to buy a house. Kansong gave him ten times the price and kept the book secret till Korea's liberation from Japanese rule in 1945. It is "the most important treasure of the Korean people, both historically and culturally" says his eldest son Chun Sung-woo. It is the only book to explain the purpose and principles of the creation of the Hangŭl script. It is National Treasure no.70 and also inscribed in UNESCO's Memory of the World Register in 1997.

Kansong was born as the son of a wealthy landlord. He collected all kinds of works to protect national identity through cultural preservation. He spent most of his fortune to prevent the artworks and artifacts from being taken to Japan. His simple personal pursuit was to protect Korea's spiritual and cultural heritage. In 1938, Kansong built the Hall of Splendid Treasures (Bohwagak) at the foot of a mountain. In 1971 it was renamed Kansong Art Museum. Chun In-Keon, the executive secretary of the foundation, says: "just as my grandfather (Kansong) did, I hope to create a link connecting the past, present, and future of our culture". "Just as there is no tree without roots, the present and future come from the past. The future can only be painted based on the past, and that is why Kanson's grandson set aside his dream of becoming a historian and joined the foundation" (Koh Mi-sŏk).

Ten gilt bronze Buddhist images, two white porcelain pots containing these statuettes and one bronze miniature shrine were found in Inner Kumgang of Mount Kumgangsan. Papers inside the statuettes give the date 1451. Five herbs, five incenses, various beads and jewels, and the statuette of Kṣitigarbha indicate that it was a post-funerary offering for the use of the deceased in afterlife. The triad has been identified as Kṣitigarbha, Amitābha and Avalokiteśvara. Avalokiteśvara wears a brilliant crown, with a figure of Amitābha, ear-rings, necklace, rosary hung on the body, bracelets, and wristlets. The six constitute *ṣaḍ-ābharaṇa* 'six ornaments' worn by a deity in its sambhoga-kāya form. The delineation of the stem of a budding lotus held in delicate fingers and rising up to the shoulder is an innovation. Kṣitigarbha holds a khakkara in the right hand and a stick in the left. The fragments of silk found inside the images are printed or figured with colourful patterns.

Wongak Monastery was built in 1465 during King Sejo's reign. A ten-storey marble pagoda was constructed in 1466 to symbolize the grandeur of the Chosŏn dynasty. It is consecrated with the relic of a monk. The Pagoda Park became the birth place of the March 1 Movement of 1919, when people shouted 'Long Live Independent Korea' in demonstration against Japanese colonialism. Today the pagoda and surrounding park are a quiet resting place for people and birds (pl.73).

Mount Kŭmgang 'Diamond Mountain', Vajraparvata, was a centre of Vajrayāna Buddhism where monks spoke Korean mixed with Sanskrit, sang Sanskrit hymns, and conducted rites with Sanskrit dhāraṇīs (pl.74).

Funding by IKS-MoE

T'apsa 'Pagoda Monastery' has a cluster of stone mounds called Pagodas of Heaven and Earth, created by Yi Kwi-son grandson of the hermit Yi Kap-ryong, Yi subsisted on pine needles alone when he was constructing these pagodas. He led a hermit's life of meditation until he passed away in 1957 at the age of 98. He used to bring stones from celebrated mountains and rivers all over the country to enhance the spirituality of the pagodas. He built in the deep night and always alone. When asked how could he stack the stones so high by himself, he replied that a heavenly boy descends to the earth every night and helps him with his mighty strength. Pilgrims come to pay tribute to the colossal Maitreya enshrined in the Hwaamgul Cave with constantly flickering candles and incense (pl.75a).

Songgwang Monastery 'Monastery of Sprawling Pines'. In the pre-dawn darkness, the sound of the wooden gong breaks the silence in the courtyard of the monastery, surrounded by age-old pine trees with sprawling branches. Before long, voices chanting a sutra resound through the monastery quietly, steadily, and solemnly, followed by the sounds of four percussion instruments. The mystical chanting of morning prayers disperses into the sky, as if splitting into hundreds of strands and then coming together as one, calling in the light. The breeze rustles the branches, and the woods begin to stir.

When the first rays of dawn touch the rooftops of the ancient pavilions and the pine trees gradually awaken from their slumber, the waves of light and wind make their way through the bamboo groves. The sunlight melts away the silence of the night. It is a time when all living beings respond to the calls of life with their own sounds.

Morning light floods the temple grounds, encouraging the trees, birds, and myriad living things to offer their own songs. The leaves ruffled by the wind create a green tide that rises and falls under the crisp blue sky. Time and again the leaves meet and part in the wind with raspy whispers.

In the evening, after the sun has crossed the sky and is headed down to the west, the monastic courtyard is immersed in the gorgeous flames of sunset. Once again, the monastery resonates with the soul-stirring sounds of the four instruments amid evening prayers. The night begins to descend from the faraway mountains. The monastery is enveloped in its blue darkness (*Koreana*, summer 2013).

The main Buddha Hall of the **Bongjŏng Monastery** is rectangular with two entrances. The main altar located at the centre of the back wall has images and paintings of Buddhas and Bodhisattvas, besides incense, incense burner, candles and offerings of rice and fruit. The main Buddhas can be either Śākyamuni with a painting depicting the Lotus Sutra, or Amitābha with two flanking Bodhisattvas, or Vairocana reflecting the Avataṁsaka-sūtra who is usually of a large size. The side walls of the Main Hall have a Guardian Platform, and a Spirit Platform on its opposite side. The guardian paintings evolved out of the suppression of Buddhism during the Chosŏn period. The concept of Buddhism as the shield of national protection became the safeguarding of the monastery, Dharma and devotees. The guardian paintings have 104 guardians. Young Skanda

Funding by IKS-MoE

(*alias* Kumāra) stands in the centre as the main guardian. He wears a feathered hat, which is a transformation of the helmet as the God of War in the pre-Chosŏn era. Indra and Brahmā stand above him, and sometimes Śiva with a third eye. In every guardian painting three local favourites are shown: Dragon King, Kitchen God and Mountain God.

The Spirit Platform is on the opposite wall to conduct funeral and spirit guiding ceremonies to lead them to higher existences. They are held two days after death, then on the 7th day and thereafter every 7th day till the Rebirth Ceremony on the 49th day. Colourful cosmic patterns complete the interior and exterior of the monastery.

14. RENEWING CULTURAL RELATIONS WITH KOREA

Venerable Kim Hai-jin of North Korea visited India for the Buddha Jayanti celebrations in 1956. He presented a short survey of Buddhism in Korea through the centuries, reflecting the political mood of his country. He dealt with (i) the era of three kingdoms (57BC–668CE), (ii) the era of Unified Silla (659–955), (iii) the era of Koryŏ (936–1391), (iv) Yi dynasty (1392–1910), (v) Japanese occupation (1910–1945), (vi) the period after the liberation of Korea from Japanese rule (15 Aug 1945–). He ended his presentation: "we must exert ourselves to realise Sukhāvatī in this world". Prof. RaghuVira found it a short and clear survey of Buddhism in Korea and he edited it as no.37 of the Sarasvatī Vihara Series in Sep 1958.

The Korean Republic Weekly reported on 6 Feb 1963 that Buddhism was the second largest group in South Korea with over 687,000 adherents and 2,306 monasteries of the four major denominations. The Choke-chong sect is the most influential with 320,000 members and 1,631 monasteries. The Popchusa monastery in the Poun county had a wooden stupa of five storeys which was reconstructed in 1624.

A young Korean student of Sanskrit Mr. Bak Kunbae had translated the Sanskrit dramas of Harṣavardhana into Korean and Prof. RaghuVira was keen to publish them. He approached the Consul General of the Republic of Korea to get Korean script typewriters to print them. His successor Mr. Kibong Han could present two typewriters of Korean on 4 Feb 1964. He spoke: "Last May (1963) my predecessor, Minister Hee Bahng, and the late Prof. RaghuVira who was the Founder-Director of the International Academy of Indian Culture as well as the President of the Jan Sangh Party had discussed a plan whereby our office can be of some assistance to the Academy's research on Korean culture. My Government has since been endeavouring to find some appropriate way, within our reach, to contribute to the development of this field by the Academy. Unfortunately, our first effort under this programme had not materialized until after the departure of Mr. Bahng and the untimely demise of Prof. RaghuVira. However, it is my pleasant duty to be able to make this presentation to Prof. RaghuVira's equally qualified successor, and his beloved son, Dr. Lokesh Chandra. We are still expecting to obtain for the Academy the reprint of the Tripiṭaka which Prof. RaghuVira asked previously. My country is a small country and this is a small presentation but I will be grateful if you will accept these together with the goodwill and friendly feeling from the people of Korea" (pl.75b).

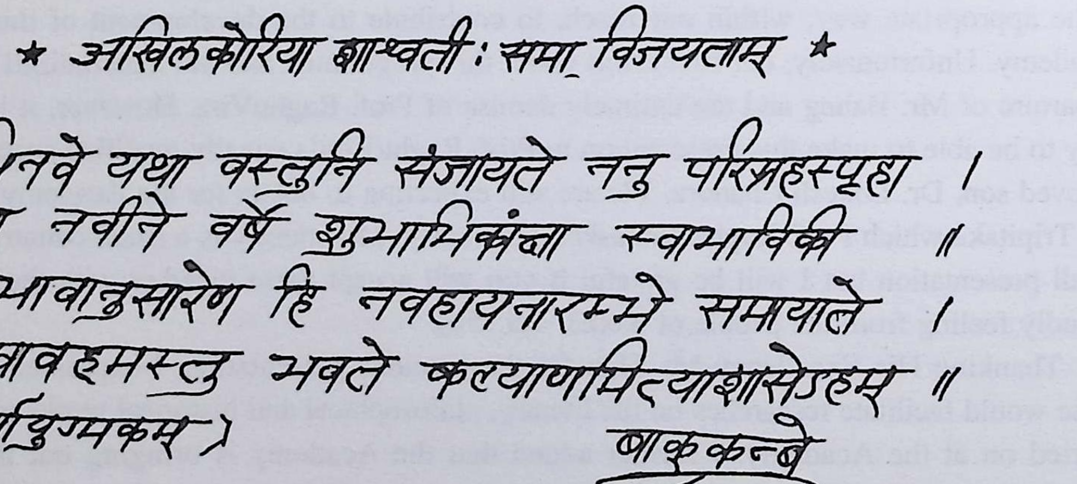
Thanking His Excellency Mr. Han for the precious presentation, I expressed the hope that these would facilitate researches on the literary, philosophical and historical works of Korea being carried on at the Academy. I further added that the Academy is bringing out the Travels of Hyecho, a Korean pilgrim to India in the eighth century. This would add new dimensions to our understanding of that period of Indian history. While Indian historians have known the famous triad of Chinese pilgrims to India, Fa-hsien, Hsüan-tsang, and I-tsing, the work of Hyecho has

Funding by IKS-MoE

remained hidden from view. I am engaged in writing an extensive account of cultural relations of India and Korea which commenced officially in 372. Two years later, i.e. in 374, an Indian ācārya visited Korea and in 375 monasteries came to be constructed. Ten years later, in 384 an Indian teacher named Mallānanda visited the Silla Kingdom of Korea. Thus a brisk cultural intercommunication subsisted between the two countries. The introduction of the Dhyāna school into the ruling circles of the time gave mental and physical discipline which went a long way in cultivating intrepidity and valor. I also pointed out that Sanskrit texts have been preserved in 6780 fascicules of the Tripiṭaka. As late as the 14th century an Indian ācārya visited Korea. The wonderful development of monastic handicrafts, led to the brilliant technique which created the Korean blue porcelain. In the beautiful and deep color of the blue porcelain are reflected the transcendent ideals of dhyāna. My eminent father Prof. RaghuVira had initiated studies in the culture of Korea. I am happy that I can give a visible shape to the aspirations of my scholar-father to bring nations closer together, unsoiled by political passions and unruffled by storms of national discordances.

The Consul General was gracious to present 17 volumes of the reprint of Tripiṭaka Koreana on 16 Apr 1964. In thanks I wrote: They are a veritable treasure from the scholarly point of view and a loving emblem of my father's memory whose keen desire is fulfilled by their presence at the International Academy of Indian Culture. The characters are most congenial to the eyes and their calligraphy has an aesthetic sensibility. These volumes have original ancient characters of dynasties, while the Taisho Tripiṭaka has made them uniform. They are valuable in the case of Sanskrit dhāraṇīs transcribed into Chinese characters of the different dynasties.

A Korean student Dr.Bak Kunbae learnt Sanskrit perfectly and could write Sanskrit stanzas. He sent me greetings for the New Year (1 Jan 1965) in elegant Sanskrit. It is reproduced below in his own hand:



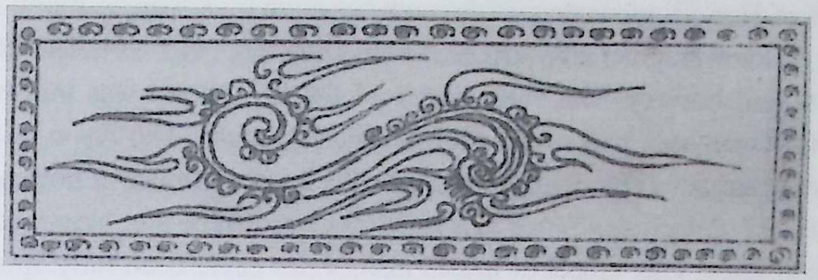
★ अखिलकोरिया शाश्वतीः समा विजयताम् ★

अभिनवे यथा वस्तुनि संजायते ननु परिग्रहस्पृहा ।
तथा नवीने वर्षे शुभाभिकांक्षा स्वाभाविकी ॥
स्वभावानुसारेण हि नवहायनारम्भे समायाते ।
सुखावहमस्तु भवते कल्याणमित्याशासेऽहम् ॥
(आर्यायुग्मकम्)

बाकुकन्बे

(१५, कैन्निङ् लेन,
नई दिल्ली-१)

He said that the Korean translation of the complete Chinese Tripiṭaka has been undertaken by the Dongguk Buddhist University 東國大學 in Seoul and the work is making good progress.



On 26 May 1967 the Academy presented one hundred volumes of the Śatapiṭaka to the Dongguk Buddhist University, Seoul through the Consul General H.E. Dr. Woonsang Choi.

The Indian Council for Cultural Relations, Ministry of External Affairs, had launched the Scheme of Orientation of Foreign Scholars dealing with Indology and other subjects pertaining to Indian life in the various universities abroad. It was to provide opportunities to foreign scholars, who have specialised in Indology and other Indian subjects and were teaching them at University level abroad but whose knowledge was either second-hand or embarrassingly out-dated, for visiting India to improve their knowledge and see things for themselves. Under this scheme the Council had invited four Korean Professors for a five-week visit to India. The Council sent them to the Academy on the 3rd and 4th March 1972 for research discussions.

The delegation was led by Prof. Shu Kyung-soo, Head of the Department of Indian Philosophy at the Dongguk University, where he offered courses in the history of Indian philosophy, Sanskrit, Indian culture, Indian archaeology, Indian arts, Indian logic, Sanskrit-Pali-Tibetan Buddhist texts and history of world religions. Prof. Ahn Kye-hyon was the Director of the Buddhist Museum of the Dongguk University. He had taught history of Korean Buddhism and Buddhist arts for the last fifteen years. Prof. Chong Jong-koo had taught Indian philosophy and modern Korean Buddhism for ten years. Prof. Rhi Min-yong had taught Indian philosophy, and early Buddhism of India for three years besides Sanskrit, Pali and Tibetan.

All of them were deeply impressed by the high standards and wide dimension of the research activities of the Academy. Prof. Rhi wrote in Korean: "Excited at this collection of ancient Culture". Prof. Ahn: "India is so great a nation". Prof. Chong: "May the light of Lord Buddha shine in the world".

Prof. Ahn Kye-hyon said that Mantrayāna or Jingakgong has more than 20,000 adherents. They perform worship in Sanskrit and also light homa. He wrote →

Jin 眞 心 shin
gak 覺 印 In
Jong 宗 宗 Jong

The Ministry of Education has published five volumes of Korea's Cultural Treasures entitled *Kukbo Torok* (vol.1 Buddhist implements and bells, vol.3 Buddhist images). He proudly pointed out that the murals of Horyuji monastery of Japan were done by a Korean monk Damjŭng. Korean monks had thorough knowledge of Sanskrit like Ven. Dunchŭk (613–96). The Dhyāna sect was to cultivate intrepidity and bravery. The court music of the Li dynasty was influenced by Sanskrit. Hospitals spread in Korea as a part of the cult of Bhaiṣajyaguru. The Kyongju bell of 771 gives "Brahma sound when struck". The delegation discussed the desirability of holding an *Exhibition of Indo-Korean Cultural Relations*. Since the third century there has been a cultural interflow between the two countries. This aspect of Indian history has never been fully appreciated by Indian scholars. As a first step, it was deemed desirable to hold an exhibition, wherein the whole cultural spectrum would be presented in photographs, replicas, and originals. The exhibition would comprise woodprinted folios of the 13th century Tripiṭaka Koreana containing mantras in the Siddham script, robes of a Zen monk, musical instruments used in Buddhist worship, ritual objects like bells and vajras, wooden replicas of some ancient monasteries, copies of paintings and line-sketches of Buddhist deities, paintings of the Indian teacher Bodhidharma, illustrated sutras and iconographic manuals, replicas of Siddham woodblocks, etc.

Guardian of the Sea. After years of toilsome work, a group of sculptors erected a huge stone image of Avalokiteśvara on the windy beach of Naksan on the east coast. Wearing a beautiful lotus crown inset with an Amitābha it stands aloft looking over the vast blue waters and beaming a benevolent smile to protect fishermen. The sun works magic of colours on his face and flowing folds of robes. It adds a mysterious religious feeling to the crisp beauty of the beach, an exquisite picture of white sands, green pines and pure blue waters permeated with a unique sense of tranquility.

The image holds a bottle of holy water in one hand, and shows the palm of the other hand towards the sea, a gesture of sending its grace to the fishermen striving on the waves. It stands in the precincts of the historic Naksansa Monastery, a sanctuary on a cliff, where people have been praying for the safety of fishermen generation after generation.

The erection of the grand guardian image was invoked by the abbot of the monastery, Choi Won-chol. He said: "One cold winter night some years ago, I had a strange dream. I saw the Buddha at our main shrine walking out to a nearby hill. He stood at a certain place, and I saw a brilliant halo around him. Upon waking from the dream, I made up my mind to erect his statue of at the same spot". He did not have the dream by accident. For many years, he had been tolling bells for fisherman out on the sea, whenever the weather became stormy or misty. He had functioned as a guardian for thousands of fishermen working on the sea off his monastery.

A total of 200 tons of granite was used to carve the image. It stands 18.8 meters high, including a 2.8-meter pedestal adorned with lotus patterns. The image was designed by Kwon Chong-hwan, a noted Buddhist sculptor from Pusan. Kwon worked along with his 12 disciples during the past four years and five months. "I took a bath every dawn, before starting work, and prayed that my work would end in success," said Kwon. The sound of his hammering would add a delightful rhythm to the sound of breaking waves. And the sculptor prayed that the warm smile of Avalokiteśvara will beam in the rising sun, to greet the returning fishermen, and bring about a lasting peace for the whole nation.

15. MY FIRST VISIT TO KOREA (18–23 MAY 1981)

The Government of Korea invited me to visit the Buddhist monasteries, museums and ancient sites on 11 May 1981. Reached Seoul on 17 May and was received by Mr. Kim Kwang-tae, General Secretary of the Korea Fellowship of Buddhists in the evening at 7.00 p.m. Mr. Kyu Jae Choi, Trade Officer of the Embassy at Delhi used to sing Sanskrit dhāraṇīs in Korean style which is closest to the original pronunciation as compared to Chinese, Japanese and Vietnamese recitations of the same dhāraṇīs.

Korea has been celebrated by Poet Rabindranath Tagore in the following words: "In the palmy days of Asia's greatness Korea was a lamp which sent forth its illumination over the entire East. May that lamp shine again with an undying light". Korea is rich in ancient monuments, living monasteries, a dynamic tradition and vast literature of Buddhism. I visited a number of historic places, beginning with the Pulguksa, which is the oldest surviving Buddhist monastery of Korea, founded around 535. It means: *pul* 'Buddha', *guk* 'land', *sa* 'monastery', a monastery that springs from the deeps of Buddhism, to celebrate the new vital order that was to determine the whole tonality of Korean life. The most skilled workmen were summoned to make it a monument of restrained dignity and quiet peace. In the middle of the eighth century it was rebuilt and enlarged by King Kyongdok. The same master architect built the rock chapel of Sŏkkuram a mile away, on the crest of Mount Tohamsan. From the rock chapel the pilgrim greets the East Sea. It signifies crossing over the sea of life to Bliss. Built as an act of filial piety to parents, it celebrates their absence, distance, dream and destiny. It is a pearl of East Asian cave temples in its overall planning. It enshrines the best Korean sculptures of all times. They are reminiscent of the sculptural glories of T'ang China, and yet are unique in their ethereal quality. Superb examples of warm naturalism inspite of the hard medium of stone, they remain unsurpassed in East Asian lands. They sprout from the passion of everything that the eyes embraced, celebrating its essence in the eternity of stones:

> "There is a tradition that the sculptor who carved these bas-reliefs was in love with the King's daughter and used her as the model for the image of Avalokiteśvara in order to immortalize her beauty".

Visited the **Dongguk Buddhist University** to see its rich collection of books and antiquities. Correspondence had been going on with successive Presidents of the University over 15 years for completing our set of the Korean Tripiṭaka. The President presented the frontispiece to the Avataṁsaka printed from the original woodblocks of the Tripiṭaka Koreana of 1236. Its President Dr. Chung Chaikak said that Korean Buddhism is traditional while that of Japan has been modernised. We ring in the New Year by striking the colossal bell thirtythree times. Thirtythree are the Trāyastriṁśa gods. Ancient Korean culture was Buddhist and ninety percent of national treasures are Buddhist. Monk Myong-nang of the Silla period established the Four Devarāja

Monastery (Sa-chou-wang) at Kyongju, as well as introduced Esoteric Buddhism. It was popular during the Koryŏ dynasty. The images of Vajradhātu Vairocana were carved all over the country in the ninth century. The Dongguk University was founded by Buddhists, had seven colleges and around three hundred students at that time. The President presented me the xylographic edition of the Chinese Sarva-tathāgata-tattva-saṅgraha, the root text for Vajradhātu Vairocana. He presented vols.26–47 + index (48) of the Tripiṭaka Koreana and wrote: "On behalf of Dongguk University, I would like to express my deep appreciation to you for your kind visit to our campus last month. We enjoyed having you on our campus, and it was a memorable event indeed for the history of our university that you came all the way from the Buddha's homeland to our Buddhist institution. Needless to say, I am personally gratified for having the chance to get acquainted with you and also had opportunity to talk about the issues of mutual interest. It is a tribute to your life-long and fruithful service to our common religion Buddhism and to humanity".

Visited its meditation hall of Sŏn (Zen). The roof had a thousand lotus lanterns representing the *sahasrāra-cakra* at the top of the head in the Yogic tradition. Two texts are recited in Sŏn halls of meditation: Dhāraṇī to the Thousand-armed Avalokiteśvara and the Heart Sūtra. The Vajracchedikā and Laṅkāvatāra-sūtra are its basic philosophic texts. It was a new building in the centre of the capital. The Chogye order of Sŏn has 1500 monasteries in the country. The worship commenced with refuge in the Triple Gem (*tri-śaraṇa-gamana*), followed by recitation of the Heart Sutra, offering of flowers, bathing of Baby Buddha, address by the president, meditation, sermon, prayer and fourfold vow (*praṇidhāna*). Saw a woodblock of 1572 showing Amitābha with Eight Bodhisattvas: Mañjuśrī, Samantabhadra. Kṣitigarbha, Ākāśagarbha, Avalokiteśvara, Mahāsthāmaprāpta, Maitreya and Vajragarbha. A stone of the 11th century had a representation of the Śibi-jātaka. The dining hall had a large stone symbolising the grace and beauty of nature, *devasya kāvyam* 'the poesy of the Divine'. A scroll illustrating the pilgrimage of Sudhana to 53 (or 54) teachers was unique, the most artistic set as compared to those illustrated by Jan Fontein in his *The Pilgrimage of Sudhana* (The Hague, 1967).

Made a presentation on the Sŏkkuram grotto which had to be interpretted by Prof. J.C. Lee who had studied Buddhism in Japan. I had to translate the Sanskrit terms into Japanese for him. Inspite of the keen interest of the professors in my identification of the grotto with the Gaṇḍavyūha of the Avataṁsaka tradition, the translation left them more inquisitive. The mudrā of the central image of Vairocama Buddha was a problem. Prof. Jong Baemok sat down in the mudrā and posture of the Sŏkkuram image. The Avataṁsaka does not have a specific mudrā of Vairocana, but his statue has to be of colossal height as defined by the expression *abhyuccadeva* in the Gaṇḍavyūha, Prof. J.C. Lee gave a brilliant résumé of my lecture. He was teaching the economic history of Korean Buddhism. Prof. Oh Hyung Kun was teaching Yogācāra and Vijñānavāda philosophy. Prof. Kee-Jong Kwon was giving courses in Pure Land Buddhism, and Prof. Lee Young-Ja on Tendai Buddhism. The professors heard for the first time that the Sŏkkuram Cave represents the Gaṇḍavyūha. I presented this paper to the iconography section of the Fifth

International Association of Buddhist Studies, held at Hertford College, Oxford. Dr. T.S. Maxwell, who chaired the session, found the paper interesting and published it in the *Bulletin of the South Asian Religious Art Studies*, Reading (England).

The National Museum of Korea had *so-saku* 'stone brought home for appreciation', vajra and vajra-bell of the Koryŏ dynasty (12/13th century), Buddhist images and objects. It has forty Tun-huang paintings.

Called on the Most Ven. Lee Sŭng Soo, President of the Chogye Buddhist Order.

19 May 1981. Got tapes of Buddhist recitations. Some of the dhāraṇīs in them were explained to me by Prof. Rhi Ki-yong 李 箕. 永 who had a hundred students for Indian philosophy. The name of the professor means: rhi (a tree), ki (name of a constellation), yong (eternal). He was teaching the Bhagavad Gītā. The dhāraṇīs explained to me are:

1. *Shin-myŏ* *chang-ku* *tae darani*
   Wonderful, mysterious words great dhāraṇī
   It is a dhāraṇī to Avalokiteśvara with a drawing (*hwa*) of the Thousand-armed (*chen-su*) Avalokiteśvara
2. Page 13 of the hymnal is a hṛdaya
3. *Yo-i* *shin-ton* *chen-su* *darani*
   wish-granting, cintāmaṇi miraculous 1000-armed dhāraṇī
4. *Kwan-um* *myo-ji -ryok* *nun-ku* *se-kan ko*
   Avalokiteśvara sat-jñāna-bala able to save world duḥkha
   Avalokiteśvara who can save the world from duḥkha by the power of his supernal knowledge. It has a drawing to ward off diabolical forces.
5. Illustration of the lotus throne of nine stages in the Western Pure Land of Sukhāvatī.
   r.h. Īśvara-dhāraṇī which eliminates poisons and diseases
   l.h. Ekākṣara-uṣṇīṣa-cakravarti-dhāraṇī
   below: diagram of the Dharmadhātu Ekayāna by a Korean master of the Avataṁsaka denomination
6. *San* *sa* *ui* *chong*
   mountain monasteries of bells = bells of mountain monasteries.
   The syntactic sequence of Korean is the same as Hindi.
7. Tape of Nīlakaṇṭha-dhāraṇī
8. Tape □ □ Side 1: (i) Avataṁsaka-stotra, (ii) Sound of bells, (iii) *Pariṇāmana-gāthā*, (iv) chants to be recited during the circumambulation (*pradakṣiṇā*) of a stūpa.
   Side 2: Sahasrabhuja-sūtra
9. Tape 447A (i) Sahasrabhuja-sūtra, (ii) Hṛdaya-sūtra, (iii) Daśarāja-sūtra recited at a funeral ceremony.
   B (i) Samantamukha-parivarta (Lotus Sutra ch.26), (ii) Dharmadhātu-gāthā

Funding by IKS-MoE

10. Tape 534A(i) Sahasrabhuja-sūtra, (ii) Vow of the Chinese Zen master I-san, (iii) Hṛdaya-sūtra, (iv) Dharmadhātu-gāthā
    B(i) Amitābha-sūtra, (ii) Amitābha-gāthā by a Korean monk, (iii) Avataṁsaka-stotra glorifying the Avataṁsaka-sūtras.

Monk poet Man-hae 卍 海 (Svastikā-sāgara) translated Tagore's poem into Korean and it is taught in schools. Tagore is India for Korea. This is the most well known poem of Tagore: 'The Lamp of the East'.

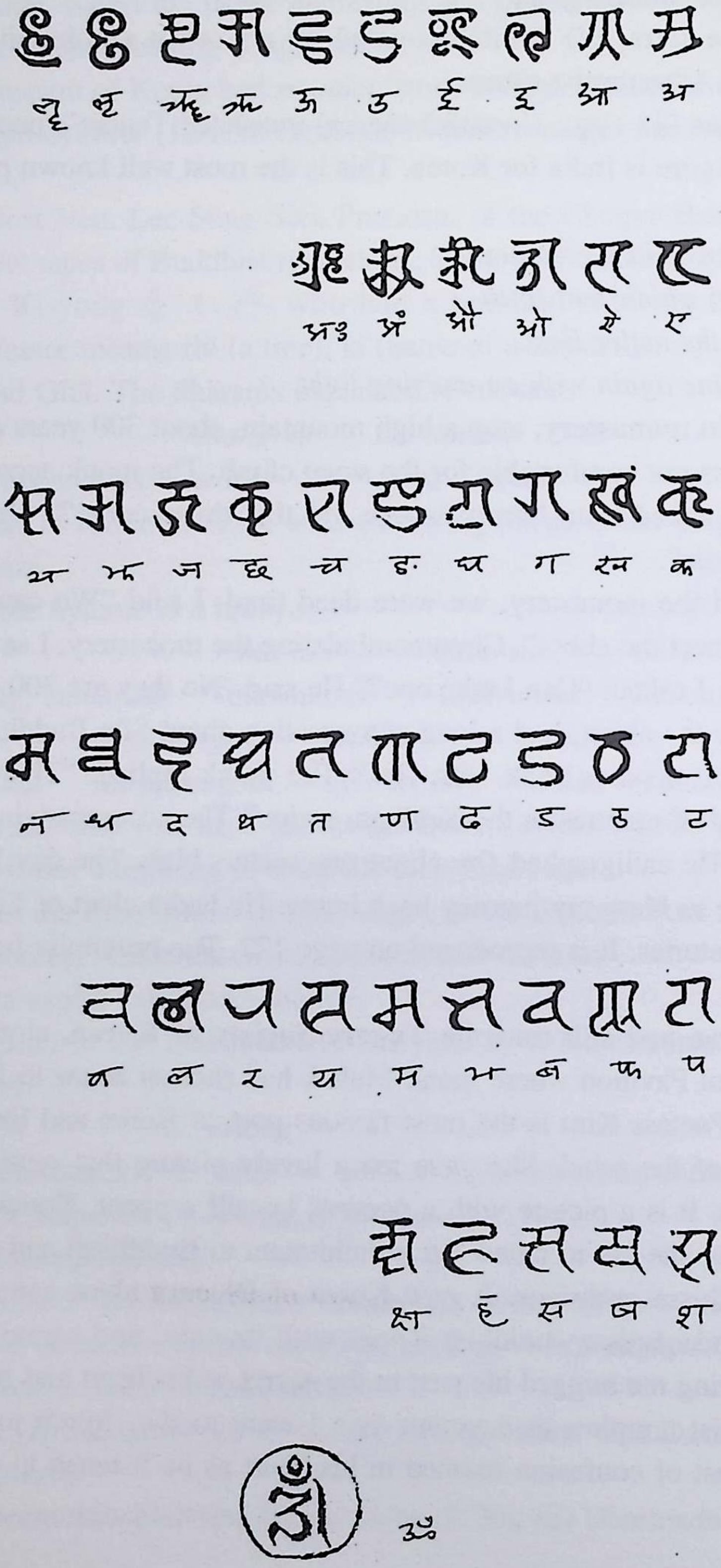
In the palm days of Asia's greatness
Korea was a lamp which sent forth
illumination over the entire East.
May that lamp shine again with an undying light.

I went to see a **Sŏn monastery,** atop a high mountain, about 300 years old. I was wearing an Indian dress, which was not comfortable for the steep climb. The monk accompanying me was in his monastic robes. I asked him, "From where did this dress come?" He replied "this is the Gandharan dress of India".

When we reached the monastery, we were dead tired. I said "We can take a round of the monastery before we meet the abbot". Circumambulating the monastery, I saw that every frontage of the roof had an *Om*. I asked: "Can I take one?" He said "No they are 300 years old. They can't go out of Korea". Saw the abbot, had a long conversation about Sŏn Buddhism, and, coming out I asked "I would like to have a brick with *Om*." The monk replied: "There are monks who do calligraphy of *Om*, and of mantras in the Siddham script." The accompanying monk took me to a fantastic calligrapher. He calligraphed *Om* about two meters high. The day I was to leave Korea, the mounted *Om* came to bless my journey back home. He had a chart of Siddham letters, frayed with the passing of centuries. It is reproduced on page 122. The proximity between our cultures is phenomenal.

Kim Yang-shik ran and still runs the **Tagore Society of Korea,** alongwith an Indian Art Museum near the Seoul Pavilion where monk Muhak had shot an arrow to locate the new capital which is now Seoul. Poetess Kim is the most famous poet of Korea and loves India wrought on the uttermost beauty of the mind. She gave me a lovely picture that reminds of historical ties between our countries. It is a picture with a poetess, herself a poem. Korea was a transmitter of culture to Japan. Today she has to renew her commitment to Buddhism and to the deep beauty of the human soul Buddhism enshrines. A new Korea of Dharma alone can shed the light of the rising sun. Humankind needs a Buddhist Korea with its calm and serenity. As we spoke the interpreter accompanying me hugged his past in the secret of his heart and broke into words: as a boy I went to Buddhist temples, as a young man I went to the church to get my bread as an interpreter. The tempest of confusion roamed in his heart as he listened to me from the Land of Lord Buddha.

Sanskrit letters used for writing dhāraṇī-mantras in Korea


लॄ लृ ॠ ऋ ऊ उ ई इ आ अ
अः अं औ ओ ऐ ए
ञ झ ज छ च ङ घ ग ख क
न ध द थ त ण ढ ड ठ ट
व ल र य म भ ब फ प
क्ष ह स ष श
ॐ

Visited the **Academy of Korean Studies.** Its emblem was two cranes symbolising elegance, long life and goodness. They remind of the *krauñca* couple whence emerged the great Indian epic of the Rāmāyaṇa. Discussed the Hangŭl script whose creation was influenced by Tibetan monks who had been invited to the imperial court. The rim of the Kaesong Bell has graffiti in Phagspa script of the Yüan period. Saw two books: Lee Sang-baek, Origin of the Hangŭl Script (Seoul 1958) and Gerry Ledyard, Hangŭl Script (Columbia University, 1960). A professor said that the script is based on Buddhist phonetics.

Seoul has the only **Buddhist Broadcasting Station** in the world. It exalts the glory of Korea's identity. A restaurant called "Perfume of Grasses" recalls the cuisine of Ācārya Dhyānabhadra. It serves "tea of honey-stick". Honey-stick is liquorice **मधुयष्टि** (**मुलेठी** in Hindi).

Buddhist monks of Korea played a premier role in the independence movement to be free from Japan's dominance. One of the greatest patriots and outstanding poet, Han Yong-un (1879–1944) was a leading patriot and poet. To him motherland was human love and ultimate being in the enigmatic Sŏn (Zen) language of paradox and irony. Sŏn Buddhism with its distrust of words was in tune with the ideographic system of Chinese writing. Its aim was direct experience without the mediation of words. The quest for wordless truth has been the spirit of Sŏn Buddhism. Silence has sunk deep in the national consciousness, and Korea has silent workers and noiseless machines. A poem of Han Yong-un in English translation is cited below:

I Do Not Know

Whose footprint is that paulownia leaf
that drops softly, rousing ripples in the windless air?
Whose face is that blue sky
glimpsed between the dark, threatening clouds
blown by the west wind following a long rain?
Whose breath is that fragrance in the sky
over the flowerless tree, over the dilapidated tower?
Whose song is the bickering stream
that quietly flows, starting from nowhere
and making the stones moan?
Whose poems is that evening glow
that adorns the waning day,
its lotus feet on the boundless sea,
its jade hands patting the sky?
Burnt ash becomes fuel again.
My endlessly burning heart!
Whose night does this flickering lamp illumine?

Prof. **Yang Hansung** voiced his anguish that while Tagore and Gandhi are known to the young generation the great Indian thinkers Vajrabodhi, Amoghavajra, Śīlabhadra, Dhyānabhadra, Asaṅga, Vasubandhu and others have to be studied and made known, though they are the foundation of Korean Culture. "While Plato, Aristotle, Kant, Hegel etc are known well, the past great Indian thinkers and philosophers such as Asaṅga etc. are not known well. Asaṅga and Vasubandhu were the first pioneers of spiritualism and materialism. Even Hsüan-tsang studied under Śīlabhadra, and seventh century Silla monk Won-ch'ik studied under Hsüan-tsang. Likewise, Hyecho studied under Vajrabodhi and Amoghavajra, but the lives of these great Indian teachers, their thoughts and philosophies are not known to the present Korean people, while they are appraised of today's Western thought".

Prof. Yang Hansung was busy translating the Travels of Hyecho. He wrote to Prof. J. Rahder whose remarks are cited here: "Frye Professor of Iranian languages at Harvard published a biography of I.M. Oranskiy, not of Hyecho. Oranskiy's excellent remarks on Hyecho's travel account are printed in his book on the Iranian languages (1963:22, 95–98). He points out that when Hyeho refers to the Tocharian language he does not mean the Tocharian languages A and B of Kucha and Karashar in which Buddhist texts have been found, but to an East Iranian language of a few inscriptions of the second century, still spoken and heard by Hyecho. Hyecho memorized Buddhist sayings at age 16, like his teacher Vajrabodhi who could recite 10,000 words every day at the age of 16, when he became a monk. Vajrabodhi was the teacher of Amoghavajra, who was born in Uttarāpatha, followed his uncle to Malaya at the age of ten. He was ordained as a monk at fifteen years, and followed Vajrabodhi to China.

The Japanese Government-General of Korea published an *Album of Korean Antiquities* (Jap. title *Chōsen Koseki Zufu*) in 15 volumes from Tokyo. Each volume is 16 × 11 inches and eight pounds in weight. The Kaesong City Gate Bell was illustrated in vol.7 ill.3127. This bronze bell was made in 1346 according to the Chinese inscription. The Sanskrit dhāraṇī is given in Lantsha, Siddham script and Tibetan transliteration in the lower inscription band. Prof. Rahder read: *Oṁ maṇi-padme hūṁ* in the lower band, followed by *svāhā*. He guessed reading *namo bodhi pārami [tā]...paramārtha...* The back side of the Sanskrit inscription was not photographed by the Japanese archaeologists who were interested only in the historical Chinese inscription.

An excellent set of illustrations of Kaesong city gate and its gallery, showing five Chinese inscriptions attached to the lower edge of the gallery ceiling (not legible because of distance from camera), has been published under numbers 4851–4856 (photo 4854 is the best for gate gallery and bell) in volume eleven (Tokyo 1931) of the *Album*. A complete set of 15 volumes (Tokyo 1915–35) is accessible in the library of the Archaeological Survey of India (*Korean Studies Guide,* University of California, Berkeley, 1954:46).

Prof. Yang Hansung met me a number of times and discussed his English translation of the Travels of Hyecho to India in the eighth century. He was also translating into English the 'Tantra on the Thousand-armed Thousand-bowl Mañjuśrī' which was translated from Sanskrit into Chinese in 740 by Amoghavajra (Nj 1044, T 1177a, K 1272). Hyecho had taken part in copying its Sanskrit text under Vajrabodhi and his disciple Amoghavajra. Prof. Yang discussed the Sanskrit inscription on the gate bell of Kaesong, the capital of the Koryŏ dynasty. It contains a hymn of 108 names of Mañjuśrī. It opens up new vistas in the history of mantrayāna in Korea. He presented me a charming lacquer box with bamboo paintings on the lid representing eternity: "Your coming here is like that of Tagore in 1919 who said that 'Korea is the Lamp of the East'. My sincerity is like this box decorated with bamboo bushes which are always green like what India and Korea would be from now on to eternity as well as between you and me. Whenever you and Mrs. Chandra hold candies or something else in this box, I do hope you will remember me and you as well as Mrs. Chandra will be happy and glorious." I said to him: "So sweet of you to present a charming lacquer box with bomboo paintings on the lid. The bamboo represents eternity of time, and the Veṇuvana Monastery of Lord Buddha".

Prof. Yang said the Hangŭl letters are based on the Sanskrit principle of separating vowels and consonants.

A Korean letter is a combination of a consonant-sign or signs and a vowel-sign or signs.

I. There are ten vowel signs and fourteen consonant signs. Each sound has its own sound.

Vowel signs:

ㅏ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ	ㅡ	ㅣ
a	*ya*	*ŏ*	*yo*	*ó*	*yó*	*u*	*yu*	*ü*	*i*

Consonant signs:

ㅇ	ㄱ	ㄴ	ㄷ	ㄹ	ㅁ	ㅂ	ㅅ	ㅈ
(A)	*K*	*N*	*T*	*R*	*M*	*P*	*S*	*CH*

ㅊ	ㅋ	ㅌ	ㅍ	ㅎ
TCH	*KK*	*TT*	*PP*	*H*

II. The combination forms are as follows:

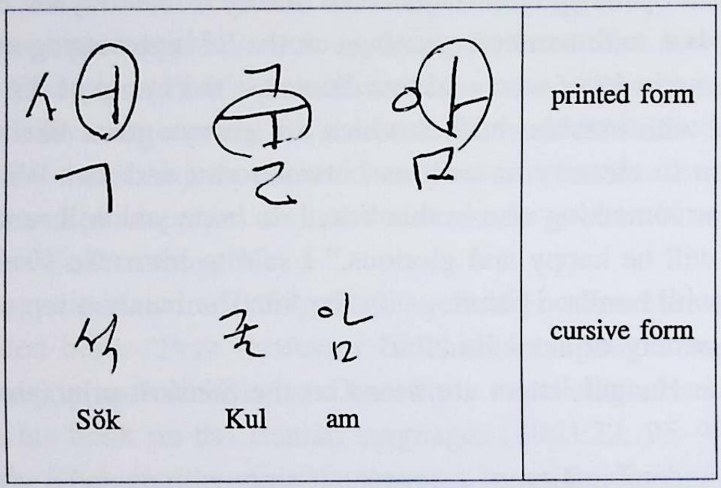
C = a consonant-sign
V = a vowel-sign

(1) CV or

아	갸	너	뎌	로	묘	부	슈	자	쟈
a	*kya*	*no*	*tyo*	*ró*	*myó*	*pu*	*syu*	*cha*	*chiya*

처	쳐	크	티	포	효
tcho	*tchiyo*	*kku*	*tti*	*ppó*	*Hyó*

He wrote Sŏkkuram in the Hanggŭl script in printed and cursive forms:



Ven. Park Ki-jong the President of the Dongguk University Foundation welcomed me as coming from the far-off land of the birth of Lord Buddha. He was the Deputy Saṅgharāja of the Chogye Order of Sŏn. Sŏn began in Korea on the Chogye 曹溪 mountain. He came from the Pong-un-sa 奉恩寺 monastery which was founded in the Silla period 1288 years ago. Its central image is Śākyamuni flanked by Bhaiṣajyaguru on the right and Amitābha on the left. The images are four to five hundred years old. The wood blocks of the Heart Sutra were engraved 1200 years ago. The scrolls of Avalokiteśvara and Shinjang were five centuries old.

Visited the **Temple of Seven Stars** (*Saptarṣi*) which had five thousand printing blocks of the Tripiṭaka, but the set was not complete. Had vegetarian lunch at a Chogye Monastery where all kinds of leaves and fungi were served. Went to the studio of artist Ven. Jae-ryong who wrote down a huge scroll of OM in Siddham script. He said that Korea was also called Dai-han-min-guk 大韓民國 and Seoul was Han-yang (Han 'China', yang 'light') 漢陽.

20 May 1981. Left for the **Haeinsa monastery** on the Gaya mountain at 8.30 a.m. and reached at 2.00 p.m. The name of Korea in the Yi dynasty was Cho-sun 朝鮮 'Morning Calm'. Hangŭl means *han* 'Korea' + *gŭl* 'letters'.

Venerable Han, the Abbot of the Haeinsa Monastery, presented a set of reproductions of the Five Hundred Arhats on the leaves of the Bodhi tree followed by the Vajracchedikā, which were once part of the treasures of Emperor Ch'ien-lung, but are now in the Haeinsa. The 500 Arhats were done by Chong Gwan Boong 丁觀鵬, the most famous painter of the reign of Ch'ien-lung. The Vajracchedikā (Korean: Kim-kang-hyong 金剛經) is written in golden letters. The Twentyfour-armed Avalokiteśvara stands for the Thousand-armed. The set of the Tripiṭaka Koreana comprises 6791 fascicules. Saw a long life screen and another screen depicting the life of

Funding by IKS-MoE

Lord Buddha. The image of Huirang, who gained enlightenment at Haeinsa, was 1050 years old. Printing stone of monk's certificate showed the organised order of the Saṅgha. In 1232 the government of Koryo was evacuated to Kanghwa Island. In the temporary capital hundreds of skilled wood carvers worked day and night for more than ten years to complete this set of the Tripiṭaka. Today they are a national treasure of Korea alongwith the building in which they are housed. In the midst of vanished centuries, young monks were learning to recite sūtras.

I collected woodprinted iconographic scrolls which are used in daily Buddhist worship. They include the Vajracchedikā Prajñāpāramitā written in the configuration of a stupa, about a metre in length. I also collected books on Korean Buddhist art and history, fundamental works like the Thousand Character Classic whose ideographs have been used to number volumes of long series. The cases of the Ming edition of the Tripiṭaka have been numbered in the sequence of this Classic. They can be arranged only with its help. The Ministry of Information presented 18 monographs on the Buddhist monasteries of Korea. The cassette tapes named San-sa ui Chong "Bells of Mountain Temples" ring the melodies and words of the Amitābha-stotra, Pariṇāmanā-gāthā, Stūpa-pradakṣiṇā, Nīlakaṇṭha-stotra, and the pure chime of bells.

On the last day the Minister for Culture and Information hosted a dinner at the Korea House in pure Korean style. The pure vegetarian Sŏn meal began with jujube, the monks' food and continued with soups of scores of leaves. It reminded of the *patraṁ puṣpaṁ phalaṁ toyam* of the Bhagavad-Gītā. All through the Minister played Sanskrit hymns à la Korean on his Japanese cassette recorder. The moon-faced maid cook stood serene and sanctified, and murmured in tranquil dignity "I am blessed to hear Sanskrit. So pure and holy. My mother is a Buddhist". The maid was a Buddhist and had to convert to Christianity to get employment. Her facial expression of anguish betrayed her leanings towards Buddhism.

Left for the **White Lotus Hermitage** (Baik Ryun Am) atop the Haeinsa Monastery on a high hill. A young Korean monk in a Gandhara dress accompanied me on a steep climb to the hermitage whose abbot was about a hundred years old. Saw groups of laughing children going to school. Calm and charm, stones and dried wood, serenity and silence along a stony path through firs lead to the hermitage whose entrance bore tile-facades inscribed with OM. The monk was in a contemplative mood as we were passing by serenity and silence of the forest of firs. He said: "we cannot stamp the waters of the sea. Our hearts too cannot be stamped. Our hearts are like the sea. Haein is the sea of our hearts. The moon is reflected on the sea. Good deeds are reflected in our hearts and minds. All things are up to the mind. We have to do the good." At long last, after a panting climb, the stone path came to an end. The stony climb came to an end, and here was the Master in a dress tattered with the passing of decades, a real *kanthā*. Here we were at the ancient monastery with sanctified roof-tiles whose frontals had large OM in Siddham script. The vast surround of OM on every tile of the roof was the golden light of divine

백련암

白蓮庵

splendour. Me and the monk made a pradakṣiṇā of the monastery to imbibe the aesthesis of the calligraphy of OM. Heard a sermon of the abbot on Sŏn: Buddha-mind grows without words. The body is emptied of content and the mind is filled with silence. The Master says:

The Buddha-mind grows without words.
Nothing will I say, and I will make my mind grow.
I have dwelt here deep in the mountain, and
I will pursue nothing of the worldly.

The abbot dwelt deep in the mountain and did not pursue material things. The Korean text of the poem was written down in Chinese with its Roman transcription by the monk:

mu on DO Shim chang 無言道心長
Un ge Bok Ha Gu 隱居復何求

The sutra hall of the monastery had two complete sets of the Tripiṭaka printed about a hundred years ago during the reign of King Kojong. The Japanese printed three sets from the Tongdosa Monastery, of which one set was sent to the Manchu Emperor and the whereabouts of the other two are not known. The conversation came to an end with: the main purpose of Korean Buddhism is to purify oneself, and not to propagate. In the hand writing of the abbot:

修道 not 布教
or
修行

The Triratna are represented by three major monasteries:

佛	法	僧
Tongdosa	Haemsa	SongGwangsa 松廣寺
represents Buddha	represents Dharma	represents Saṅgha

21 May 1981. Went to the Toham mountain 吐含山 across winding green forests. Sun, breeze and calm greeting us all along the way over undulating hills, and the East Sea spread into a panorama of deep blue of meditation into the infinite (*amita*) of contemplation on Amitābha. Lady pilgrims were all joy in the clapping of their hands. The capital Seo-ul is pronounced [sə – ul]. Reached Sŏg-gul-am, National Treasure no.24, constructed by monk Kim Daesong in 752 during the Silla period. The large standing incense-burner was inscribed with a large OM. A tree was cut into a stupa. A monk had a twisted baton. School children of the middle and high schools had come in numbers to visit this national treasure. The main image faced the east for the first rays of the rising sun to fall on its forehead.

Went to the **Pulguksa Monastery** whose central image is Śākyamuni on a pedestal with a dhāraṇī inscribed in the Siddham script. The image is four hundred years old. Recitation was going on as we stood with folded hands. The Lokapāla Gate (Chen wang mun) had four newly made Lokapālas. It is the oldest surviving Buddhist monastery of Korea, founded around 535. It means: *pul* 'Buddha', *guk* 'land', *sa* 'monastery', a monastery that springs from the deeps of Buddhism, to celebrate the new dynamic and vital order that was to determine the whole tonality of Korean life. The most skilled workmen were summoned to make it a monument of restrained dignity and quiet peace. In the middle of the eighth century it was rebuilt and enlarged by King Kyongdok. The same master architect built the rock chapel of Sŏkkuram a mile away, on the crest of Mount Tohamsan. From the rock chapel the pilgrim greets the Eastern Sea. It signifies the crossing over the sea of life to Bliss. Built as an act of filial piety to parents, it celebrates their absence, distance, dream and destiny. It is a pearl of East Asian cave temples in its overall planning. It enshrines the best Korean sculptures of all times. They are reminiscent of the sculptural glories of T'ang China, and yet are unique in their ethereal quality. Superb examples of warm naturalism inspite of the hard medium of stone, they remain unsurpassed in East Asian lands. They sprout from the passion of everything that the eyes embraced, celebrating its essence in the eternity of stones: There is a tradition that the sculptor who carved these bas-reliefs was in love with the King's daughter and used her as the model for the image of Avalokiteśvara in order to immortalize her beauty. The piety of the patron and the tender love of the sculptor sinks into the silent rapture of these live sculptures in their kissed limbs, smiling in flowing drapery and deep solitude.

Visited the **National Museum of Kyŏngju** which had a bell of 771 in memory of King Songdok. It had eight parivāra figures of the eighth century from the sites of Kumhwang and another monastery. They had been carved as parts of a three-storey pagoda. Left Kyongju at 2.20 p.m. and reached Seoul at 8.00 p.m.

22 May 1981. Met Mr. Rhi Ki-yong who was a scholar of Sanskrit and wrote books on Korean monasteries. He explained the name Sŏk-kur-am as 'stone-cave-hermitage'. Met the leading lights of the Jingak order of Buddhism which is Mantrayāna (Jap. Shingon). The Jingak monastery was established in 1935. In 1981 it had 135 branches with 500,000 devotees. The

Founder's Hall Son Kyu-san had no image, only the mantra *Om maṇi-padme hūṁ* written in Hangŭl script and a bonsai Bodhi Tree. It had four high schools in the districts. The Chairman said:

> *A single mind can win ten million people.*
> *When the paper is white we can draw many paintings.*

The Korean expression for paintings is 'red and blue' →

心一當千萬
紙白畫丹青

The monastery presented xerox copies of some 16th century xylographed tantra texts and modern studies on the thought of Esoteric Buddhism in Silla.

Met four dignitaries of the Jingak order at the Jingak Building, 22 Hawolgokdong, Sung Buk-Ku, Seoul:

大韓佛教眞覺宗 / Jin Gak Jong

宗議會議長 金永浩
Chairman of Sangha Kim Young Ho

査監院長 李相大
Chairmain of the Inspection of the Sect Lee Song Dai

仁川法華心印堂
住敎 朴遇哲
Chief Abbot of the monastery, park woo chul

弘敎部長 金武生
Propaganda and Education Section, Ghim mu Saeng
Secretary Intern. Buddhist Res. Inst.

Venerable Kim Kwang-tae, President of the International Buddhist Research Institute, presented Korean works on Mantrayāna (pl.76), such as:

◦ 密敎開刊集

The collection of mantras

◦ 眞言修行의 目的에 대한 研究

The study on the aim of mantra practice

◦ 新羅의 密敎思想

The thought of Esoteric Buddhism in Silla

He presented cassettes of the recitation of Buddhist sūtras, like the Amitābha-sūtra and the recitation of the Sanskrit hymn to Nīlakaṇṭha Lokeśvara, who is a transformation of Śiva. This hymn is written in a Korean form of Siddham on 50–80 strips and hung as prayer flags in homes. I purchased the Nīlakaṇṭha hymn printed on paper and another copy handwritten on plastic.

Visited the Pongunsa Monastery the headquarters of the Chogye Order, Kyongju area with its rich archaeological remains, the Secret Gardens of the Changdokgung Palace where the Korean alphabet was created under the Yi dynasty.

23 May 1981. Left Seoul by Korean Airlines at 9.15 a.m.

Exhibition of Korean Buddhist Art was held in Dec 1985 for the first time in Delhi, "to contribute to further strengthening of friendship and cultural relations" between our countries. It included photographs of Buddhist monasteries and stupas, images of Buddhas and Bodhisattvas, Buddhist paintings, scriptures and ritual implements. The calligraphic masterworks were highly acclaimed by visitors. Avalokiteśvara gazing at the waters, serenely poised, in harmonious white and lemon-yellow colours was the highlight of the exhibition. The waves and ripples of the soul of Korea, the fervour of faith, the vivacious elegance of the icons and paintings were the spiritual realms transcending the magnificence of the burin and brush. It exhibited replicas of the glorious traditions preserved in the Land of the Morning Calm. The aesthetically rich pieces of Buddhist heritage highlighted the art of Korea throughout its recorded history. The exhibition pointed to deep rooted cultural affinities between India and Korea, developed over the centuries. Korean Buddhist art features the traits of religious passion, vivacious force and elegance.

Funding by IKS-MoE

Korean Buddhist calligraphy. Ms. Seung-hee Lee of Seoul taught Korean calligraphy at the Academy. She assisted me to transcribe the Korean pronunciation of the Sanskrit psalmody of the Thousand-armed Avalokiteśvara.

Theogony of Avalokiteśvara. Prof. Kijong Rhi, Extraordinary Professor of Philosophy, Kyongju Campus of the Dongguk University, Korea visited New Delhi on 2–5 October 1987 as a delegate to the Asian Relations Commemorative Conference. I was in Japan on these days. Prof. Rhi left a letter: "I wanted eagerly to see you and pay my respects on this occasion of the Asian Relations Commemorative Conference. Recently I have used your article on 'the origin of Avalokita-svara' and others as the subject of seminar in my post-graduate class. And I was really delighted reading your 'Theogony of A.', which offers us a new perspective to understand the process of Buddhist theistic transformation. You have mentioned about the important concept of *rodasī* which is, I think, the most illuminating. But it was a little vague for me that the last explanation you wanted to do on the Śākyamuni, Lokeśvara and Vajrapāṇi trinity. I wanted to hear more directly from you. In reading your article, I thought that you may add another pair of concept "Heaven and Earth" that is Mañjuśrī and Samantabhadra respectively representing father and mother as heaven and earth in Hua-yen."

Buddhist Broadcasting Station (BBS) opened on 1 May 1990 in Seoul. President of the Korean Institute for Buddhist Studies and trustee of the BBS wrote: "The BBS is the first attempt on the part of Buddhism to propagate the Truth in the world today is trying to pursue the mission and tasks in a righteous way in accordance with the Saddharma". He invited me for a special lecture on the day of inauguration. My wife Dr. Sharada Rani had passed away in Jan 1990 and I could not make it but sent my inauguration speech indicating the creative role of Buddhism in Korea's 16 centuries. Buddhism has been the creative vision of Korea, her civilisation. In its first energy and freshness it filled the country with benefits, nourished art, diffused education, made roads, established resting places, promoted beneficence and multiplied comfort in a thousand forms. The Korean environment of centuries seeks its essence in the spontaneity of the flowering of Buddhism. To Buddhists the land where they live is a pure land, a Buddha-kṣetra (Pulguk), a Paradise. The world's largest bronze Maitreya has been consecrated at the Popchusa Monastery, for the unification of the country. The glistening statue stands 33 metres above ground, cast in 160 tons of bronze.

Korean scholars were keen to be in touch with India and I received letters from monks and professors as they sought strength from the Land of Lord Buddha to keep alive the Light of Dharma in the persecution by the Church. Dr. **Hwang Su-yong**, a foremost authority on Korean Buddhist art, wrote about his book on Sŏkkuram (276 pages with 240 color plates). It discusses the history and structural features of the grotto. Photographs were done by the leading artist An Chang-han who notes: "I had to spend many nights in the temple to take pictures while there

Funding by IKS-MoE

were no visitors. I did my best to present the texture of granite that feels almost as warm as a human. I needed five helpers to move the heavy equipment".

The photos show the main Buddha seated on a lotus pedestal in the center of the granite rotunda, his ten disciples and a number of bodhisattvas engraved on the surrounding walls with superb skill. There are other pictures depicting monks climbing up the pine-shaded passage leading to the temple, the sunrise and morning services with a poetic overtone. The book is a detailed introduction to Sŏkkuram grotto temple constructed in the eighth century during the Silla period on the summit of Mt. T'oham near Kyŏngju which is widely recognized as an outstanding masterpiece of ancient Buddhist art not only of Korea but of East Asia.

Mantras and Mañjuśrī in Korean Esoteric Buddhism. Mr. Ghim Moo-saeng of the Korean Buddhist Jingak order, Seoul, worked with me on the Siddham texts in East Asia, the palaeography of the Korean style of Siddham and Hyecho's translation of the Sutra on the Thousand-bowl Mañjuśrī.

Dr. Suh Tonkak, President of the Korean National Academy of Sciences, Seoul, a devout Buddhist was invited for pilgrimage to the holy sites of Buddhism: Bodhgaya, Varanasi, Kusinagara, Sanchi, Ajanta, Nalanda and universities. He and his wife came in Dec 1991 and were delighted to be blessed by the holy land. They were confident that many Koreans will come for pilgrimage, particularly as there was the Bodhgaya Korean Temple, whose abbot was the Korean venerable Bok Yang-hoon.

Funding by IKS-MoE

16. MY SECOND VISIT TO KOREA (21–26 OCT 1992)

Dr. Lew Hyuck-in, President of the Korea Foundation, Seoul invited me for a week's visit to the Buddhist university, monasteries, and cultural personalities. It was arranged by Dr. Ton-kak Suh, the President of the National Academy of Sciences of Korea. Reached Seoul on 21 Oct late in the morning as the flight of the Korean Air was delayed. Paid a visit to Ven. Lee Gee-kwang former President of the Dongook University at the Kasan Buddhist Research Institute where monks were compiling a ten-volume Encyclopedia of Buddhism in Korean. Cards filled up a whole room, with 50,000 characters on the computer. Dhāraṇī chanting was going on in the Sŏn monastery Kyung-gook on the mountain. The Institute had a fantastic library of Buddhist works. Saw a book on the inscriptions and history of the Haeinsa Monastery which treasures the Tripiṭaka Koreana. Ven. Lee hosted a vegetarian dinner at the Kyung-gook Monastery. It was an edifying experience to be driving in the Land of Morning Calm hallowed by the mellifluous recitation of Sanskrit dhāraṇīs. The Korean pronunciation is closer to Sanskrit than Chinese and Japanese.

22 Oct 1992. Dr. Yang came early at 8.30 a.m. to discuss the English translation of Hyecho's travels to Central Asia and India. He said that several days of a month celebrate important events of the history of Buddhism. The works of "our ancestors have been classified and we have written a history of their transmission". The monks meditate as well as preach Dharma. At 10.00 a.m. we were at the Hoe-am or Juniper Rock Monastery of Dhyānabhadra. It is modelled after Nalanda, has a stūpa of Dhyānabhadra and s stone stele inscription detailing his life. The foundations of its central hall are still visible. There are three ancient stupas of the Master and his two disciples. A stele inscription of 1378 records his life at considerable length. He went from India to China. Thence he arrived in Korea around 1326. The foundation of a number of monasteries is attributed to him. He returned to China and died in 1363 at Beijing. His relics were sent to Korea in 1372. He is the last Indian master to visit Korea, and his disciple Muhak played a historical role by suggesting to the King of Korea to establish the national capital at Seoul. Saw the painting of Dhyānabhadra flanked by his two chief disciples: Nayong on the right and Muhak on the left. Monk Muhak is the founder of the capital Seoul. These paintings were done two hundred years ago. The new monastery was established seven years ago. The 3.65 metres high stupa of Dhyānabhadra is Tangible Cultural Property no.49. It was erected in 1372 in the 21st year of the reign of King Kongmin (r. 1351–74) of the Koryŏ kingdom (918–1392). Lantern with two granite panels is the lamp, topped by a cintāmaṇi-shaped finiale. An octagonal stupa was dedicated to Muhak, the trusted mentor of King T'aejo (r. 1392–98) who founded the Chosŏn kingdom (1392–1910).The stele of Monk Muhak was set up in 1410 during the tenth year of King T'ae-jong. The huge grinding stones of barley (सत्तू) lay unused for centuries. The millstones were of granite.

Funding by IKS-MoE

Handles were inserted in the centre of the upper or female stone. Receiving vessels from single blocks were attached to the bottom or male stone. Foundations of many monasteries were visible on the eight tiers of terraces on the mountain slope. The Juniper Rock Monastery was built by Dhyānabhadra in 1328, rebuilt by Monk Naong in 1376, restored under royal orders in 1472. Statue of a rag-tag (*kŏlle*) monk reminded of the *pāṁsukūlika* monks, and of cotton-clad monk Milarepa. Kŏlle means 'duster' and seems to be a translation of *pāṁsukūlika*. Spoke at the Graduate School of Buddhism in the Dongkok University in the afternoon on the Sokkuram Grotto and its role in Korean history. A discussion was held at the Academy of Korean Studies on the cultural universalism of Buddhism. It was chaired by the former Prime Minister of Korea Dr. Hyun-jae Lee. Visit to Kyongju at the invitation of the Korea Foundation was a great success. Interaction with Korean scholars and intellectuals was a rewarding experience. Highlighted the role of Buddhism in the formation of the state, the creation of literature, the invention of a script in the 7th century to write the inflections of Korean grammar, and dedication to national unity.

23 Oct 1992. Spoke at the Academy of Korean Studies on the Cultural Universalism of Buddhism, and how Korea became the Lamp of the East in its transmission of Buddhism to Japan. The Koreans felt elated and said: "you are the new Tagore who spoke of us as the Lamp of the East."

Visited the National Academy of Sciences in the afternoon and discussed the desirability of holding an exhibition on the Indian monk Dhyānabhadra's visit to Korea with former President Suh Ton-kak. I told President Suh that we will need twenty large size photographs for the exhibition.

1. Panoramic view of the precincts
2. General view of the foundations of the Central Hall of the Juniper Rock Monastery

3, 4. Details of no.2 (two photographs)

5. Grinding mill for barley

6–8. Three photographs of the three stupas of Dhyānabhadra and his two disciples

9. Stele inscription of Dhyānabhadra (general photograph)
10. Rubbing of the above stele inscription
11. The new monastery at the Juniper Rock

12–14. Three portrait paintings of Dhyānabhadra and his two disciples (3 photographs)

15. Nature around the monastery
16. Dhyānabhadra's transliteration of the Uṣṇīṣavijayā-dhāraṇī discovered in a Buddhist image in Korea
17. Large photograph of the leaf of Pomcha palmleaf manuscript, taken by Dhyānabhadra to Korea
18. Pages of the Korean chronicle that detail the suggestion of monk Muhak to the Korean King to establish Seoul as the national capital

Funding by IKS-MoE

19. Modern Dhāraṇī mounted on a scroll
20. Any addition desired by you.

Dr. Suh had arranged my long-awaited visit to his great land of Buddhism, which even had a Sanskrit name Kukkuṭeśvara according to the famous pilgrim I-tsing. I thanked him: Through your kindness I have been enriched by visits to historic monasteries and modern institutions of learning. It has been a renewal of living contact with Buddhism. I have been delighted to see Sokkuram, alive with young devotees. Your success to involve the new generation in the BBS exalts the glory of Buddhism and Korea's identity. In the kiss of morning calm I have seen the meaning of Korea's time. The lunches and dinners with their "perfume of grasses" recalled Dhyānabhadra whose sincerity and service in silence had once purified the country. My gratitude to You for the warm hospitality, with every detail in meticulous silence. The visit was enlightening and sweetly perfumed like the tea of 'honey stick'.

24 Oct 1992. Went for an interview to the **Buddhist Broadcasting Station** (BBS). It is the only broadcasting station devoted solely to Buddhism. It broadcasts 21 hours a day on the principles of Buddhism, recitation of Buddhist dhāraṇīs, prayers and sūtras like the Prajñāpāramitā-hṛdaya, and replies to querries by listeners. As I entered, Bhikṣu Hae Dam (慧潭) was responding to a question on telephone: who is a Bodhisattva? The monk gave me a cassette of recitation by two hundred nuns, and a second cassette of morning recitation (side 1: drums for waking up, beating the temple bell, side 2: drum, Buddhist ceremony, Heart Sutra). Had a question answer session for the BBS about the reason of my visit, the Sokkuram grotto, Buddhism in contemporary India, cultural cooperation between India and Korea, and impressions of my visit to Korea. All folded hands in Indian style namaste. One of them had read my book on Thousand-armed Avalokiteśvara. A thousand lotus lanterns hung from the roof of the main hall of the BBS as a symbol of the *sahasrāra-cakra* or the thousand-petalled lotus above all the six cakras. Concentration on it leads to emancipation. It was a unique experience to find that the six cakras of yoga were known in Korea, but the text related to this practice has to be located.

Calligrapher presented a two-meter long scroll of OM, besides two scrolls with the character Fo 'Buddha' and 'The world is one flower'. Rev. Kim Kwang-tae and Mrs. Cha Ok-hee offered four scrolls of Avalokiteśvara, Dhūpā 'Goddess of Incense', Dīpā 'Goddess of Lamp', and Galloping Horse. Dr. Chai-Kak Chung of the Dongguk University Museum gave a rubbing of an Apsarā on the Silsang Temple Bell of the early ninth century (Silla dynasty). Madame Cha said: "I worship the Avalokiteśvara you gave me thirteen years ago. I want to be born in India". Visited the Tagore Society of Korea presided over by the famous Poetess Kim Yang-shik. She was proud of being a descendant of the Princess of Ayodhya. The family name Kim refers to the descendants of the Princess of Ayodhya. She had founded the Tagore Society of Korea, and wrote nostalgically of India. She gave an English translation of her Korean poem on *Ganga Maiya* (pl.77).

Funding by IKS-MoE

GANGA MAIYA*

With joined palms envisioning the multi-armed Lord God.
Their holy hymns welling up towards the Absolute*
and as if with strength of their mystic chants, make the crimson Sun
which looks like a ring of outstretched arms—
Not the crimson sun, but the leaping flame of life—
To rise in the eastern horizon on the opposite bank of the Ganga.
Carrying fragrant flowers and wreaths and earthen jars.
Folks, closely-clustered, like intertwined pine-trees flock on the bank of the river Ganga,
As pure as mother's milk.
It is the fondest desire all through their lives to merge with the holy water,
Flowing down on the earth, from the locks of Lord Śiva
Cleansing body and soul of the people.
And cherishing her holy water as precious and pure.
They carry it to their homes in their earthen jars.
My flight of fancy feels ablush
and fails to grasp the truth and goodness and beauty of their lives.
On the path, so close to the revolving cycle of life and death
the flame of cremation burns in Pāramitā
men and even bulls and dogs gaze at the flaming flower with their tranquil eyes,
their thoughts wandering in the world beyond.
In the land where eternity is the final desire
a millennium is like one day
and a day is like a millennium,
the people live stoically, on just what destiny ordains.
Carrying multi-colored flowers in her stream
encircling the life of millions
and rending the mist of Maya
the Ganga flows on in her own solemn way.

Had extensive discussions with Dr. Yang Han-suk on Dhyānabhadra who is the last Indian master to visit East Asia. His nephew was the King of Kanchi. My visits to historic monasteries and modern institutions of learning was a renewal of living contact with Buddhism. Delighted to see Sŏkkuram again, alive with young devotees. The success to involve the new generation in the

---

* Gangā Maiya : The Mother Ganges
Absolute : Brahman
Pāramitā : The heart of cognizance

Funding by IKS-MoE

Buddhist Broadcasting Corporation exalts the glory of Buddhism and Korea's identity. The lunches and dinners with their "perfume of grasses" recalled Dhyānabhadra whose sincerity and service in silence had once purified the country. The visit was enlightening and sweetly perfumed like the tea of 'honey stick/liquorice'. The shores of Korea, the Land of Morning Calm, saw a Princess of Ayodhya who arrived in the first century CE on a boat with her brother, a monk. She became the Queen of the Korean King. Discussed with scholars the travel record of Hyecho the last Buddhist scholar-pilgrim on the historic Sutra Route, before the monasteries and monks perished in mediaeval onslaughts. He records this wounded time. Visited the remains of the Juniper Rock Monastery of Dhyānabhadra. Three of his works survive. The foundations of its central hall are still visible. It is supposed to have been modelled after the Nalanda University of India. There are three ancient stupas of the master and his two disciples. A stele inscription of 1378 records his life at considerable length. He went from India to China. Thence he arrrived in Korea around 1326. The foundation of a number of monasteries is attributed to him. He returned to China and died in 1363 at Beijing. His relics were sent to Korea in 1372. One of his disciples played a historical role by suggesting to the King of Korea to establish the national capital at Seoul.

Invited by Mr. Suh Chung-Ha, Assistant Director of the South West Asia Division of the Ministry of Foreign Affairs of the Republic of Korea. Had a detailed discussion on the importance of the long cultural relations of our countries and their role in economic cooperation. Mr. Suh said: "India was an important country when we had no relations with communist countries, as the communist diplomats were more at ease in the free atmosphere of India. Today India and Korea can become very active partners in development plans for the future".

25 Oct 1992. Left Seoul at 9.00 a.m. by car to Kyongju (reached at 1.10 p.m.). Saw the ancient Silla tombs of the late 5th and early 6th centuries. Visited an ancient observatory (632–47) which had $361\frac{1}{2}$ bricks of the $361\frac{1}{2}$ days of the lunar year. The Punhwangsa stupa of 634 was made of stone bricks, and its outer protective circle (*rakṣā-cakra*) was guarded by two Vajradharas on each side. Prof. Yang remarked that bricks made of stone are unique in this stupa and they may reflect *śilā* of Takṣaśilā. *Aśman* 'stone, thunderbolt' means 'firmament, sky' in the Ṛgveda 5.30.8 etc. and the stone bricks may signify vajra, as Vajradharas guard the stupa.

26 Oct 1992. Paid homage to Pulguksa Monastery on the Ninetynine Curves Mountain which had flights of two stairways, each of thirtythree steps representing the Trāyastriṁśa Heaven of Thirtythree Gods. One was Chŏng-un 'White Cloud Bridge' and the other was Pep-un 'Blue Cloud Bridge'. Then 'lotus flower steps' and 'seven treasures steps' leading to the Paradise Hall. The Blue Cloud Bridge lead to the Sokka stupa of Śākyamuni and to the Tabo stupa of Prabhūtaratna Tathāgata. The Two Buddhas are from the Lotus Sutra. The main Paradise Hall had an image of Śākyamuni in dharmacakra-pravartana mudrā. Four instruments hung at the entrance: cloud gong, fish gong, drum and bell. The Beyond Speech Hall had Four Mahārajikas (Sa chŏn wang) at the entrance. The trinity of main images was:

Funding by IKS-MoE

Śākyamuni (*Sokka*)	Vairocana (*Biro*)	Maitreya (*Mirŭk*)
present	past	future
Buddha (*Pop*)	Dharma (*Pul*)	Saṅgha (*Shin*)

Sanskrit hymns were being recited. A newly married couple had come for blessings.

Visited Sokkuram where worship was going on as it was the first day of the lunar month. The main image was flanked by two Vajradharas; each with his bīja in the Siddham script: *āḥ* on the left Vajradhara and *um* on the right Vajradhara. The majority of worshippers were young boys and girls.

Went to the Pohan Steel Mill, the third in the world. As I admired the hard work of the Korean people, tour guide Kim Kyung-sun said: "resources are limited, creativity is unlimited". What a buoyant optimism full of dedication to work, recalling *yogaḥ karmasu kauśalam*. Everywhere in Korea, heaven and earth kiss the horizons of hopes and aspirations, dedication and constant work.

Every step in Korea was a wonder of hard work of the hands, the perfection or pāramitā in whatever the hands touched, and a constant rigour of the mind that immense creativity lay in the undone. Suddenly looked at an issue of the periodical 'Morning Calm' and realised that Sŏn has left indelible traces in the mind of Korea. Kevin Sinclair describes the rigorous exercise and quiet contemplation of **Master Sŏl Jŏkun** in his monastery at the head of a narrow valley, beneath a Buddha carved from living granite 14 centuries ago. He teaches his unique combination of self-defence and tranquillity in a wooden hall past the green celadon Buddhas in niches in the cliff.

Kevin Sinclair speaks of the Master's message in evocative terms:

The pace of modern life, the stress of business, the pressure of making a living ... all combine to destroy health and harmony, contends the philosopher-monk who is also a martial arts teacher. His answer is a mixture of rigorous martial arts exercises, long walks in pristine mountain forests, mastering techniques to breathe deeply, plenty of sleep and meditation ... One day a week of this regime and three months later, the body is spry and lean, the mind relaxed and restful, the personality cleansed.

Master Sŏl's message is now being heard a long way from the mountain brooks that bubble down the Valley of the Temple Grotto. Every weekend, scores of schoolchildren from primary classes to university, tramp to his retreat near the southeast coast of Korea to attend classes. From a distance, he runs the Korean Gymnasium in Los Angeles, a martial arts academy popular with Americans of all races, not only expatriate Koreans.

Because his martial arts feats—bounding through the pines, leaping higher than his own height—have featured in international health and fitness magazines, foreigners are now flocking to his door. Just a couple of weeks before I climbed the path of granite steps, a party of eight Italian kung fu adherents had spent a week following his advice.

Sŏl Jŏkun sits comfortably cross-legged on the floor of his home. In the hills around him, there are caves where Buddhist hermit monks from India and China once passed lives of meditation. Part of the lessons he hands down to harassed tycoons, advising them how to cope with the 21st century, can be traced back to that more contemplative age.

His lifts a battered copper kettle, pours boiling water into a pot he threw himself. Like the matching cups he made, the ceramics are the colour of the rich earth of Kyongju. "My martial arts lessons are not purely physical like the Chinese monks of Shaolin. I teach exercises and breathing combined with meditation".

He also mixes in modern techniques, such as those he learned while studying for a graduate degree in physical education at Seoul's noted Tongka University. "My father was a kendo master, so I suppose it was natural for me to take up martial arts. That was when I was aged ten." Eight years later, he decided to follow Lord Buddha.

Master Sŏl is an easygoing, relaxed mixture of traditional Buddhist precepts and the modern world. In his retreat, there is a television set and video recorder; one wonders what the old hermits who lived in the caves would have thought. For Sŏl Jŏkun, there is no conflict. He lives his faith.

The routine they follow to grasp Diamond Zen martial arts is undemanding, he says. Those seeking Master Sŏl's route to relaxation arise at 4am. They meditate, think about the day ahead. When the sun comes up over the valley, they watch it rise, then set out for a 90-minute walk through the quiet of the mountain morn.

Then it is time for a restful cup of tea and a light breakfast before exercises begin. Throughout the day, there are periods of learning how to breathe deeply and healthily. There are no formal religious classes.

"People live a Buddhist life," he explains with an amiable smile, "so they come to understand what it means. When people come, they do not only learn martial arts. They pick up the Buddhist thoughts when they learn the way things are done."

He is a youthful 38 years old, seeming at first glance to be far too young to begin to solve the problems of the modern world. Master Sŏl, however, talks with the wisdom handed down from generations of learned monks who have meditated in these rugged mountains since the Silla kingdom flowered under Queen Sondok in 634.

It was then, legend says, that Buddhist teachers seeking to spread The Word arrived in the Kyongju area, seat of the Silla throne for nine centuries. The message of tranquility, meditation and enlightenment had passed from India, over the Tibetan plateau to where Chinese civilization blossomed along the Yellow River. From the imperial capitals of China—Kaifeng, Luoyang and Xian—later adherents took Buddhism to Korea. From there, it passed to Japan.

In Kyongju, it remains a potent, living belief. Around Korea's cultural and historical capital, scores of temples, renovated to ancient glory, stud the plains and valleys. Pagodas and tombs of rulers of long-gone dynasties are common landmarks. Master Sŏl is an inheritor of this rich cultural legacy. But his secluded retreat is far from the tourist buses that carry millions to Kyongju's more renowned treasures. Over a range of hills, his valley cuts steeply into a ravine. At the top, the carved Buddha looks down imperturbably as he has for 1400 years.

The hills are riddled with caves. These were part of the attraction for the early hermit monks who came here; they lived within the rock, isolated from the world, along with their search for enlightenment. Today, others climb the steep steps cut into the living rock to reach Master Sŏl's retreat. Past green celadon Buddhas placed in niches in the cliff, they reach a wooden hall where he teaches his unique combination of self-defence and tranquility.

Further up, under the benign gaze of the Lord Buddha, Master Sŏl lives on a platform overlooking birch, pine and oak forests.

"The world is polluted'" Sŏl Jŏkun says. "To escape that, people come here." He waves his arms over the trees; the air is crisp and clean, the only sound a gurgling mountain brook and the breeze in the leaves. "Martial arts teach physical agility, but while you study it, you gain also mental strength. Stress and tension depart. Society has changed drastically in recent years. People don't know where they're at. This brings on personality and mental problems. The combination of martial arts and exercise and contemplation brings people back into balance."

He chuckles...there are other benefits. Once physical and personal balances are regained, men capture lost virility, women regain their beauty. "We are also animals," he teaches. "We forget that. People come here to get their internal life in order, to seek mental cleansing and physical well-being.

Many listen when Master Sŏl preaches; he has been retained to instruct US Army staff at Seoul bases in his philosophy and was an advisor to the Korean Olympics team. Jolly, laughing and extrovert, he beams at the trainees going though their exercises on the mats in his mountainside gym.

Above him on the cliff, the calm face of the deity cared by hermit monks so long ago beams down with benign approval.

Funding by IKS-MoE

17. SECOND EXHIBITION OF KOREAN BUDDHISM (19–21 OCT 1993)

An exhibition on the cultural interflow between India and Korea entitled Morning Calm and the Pensive Beyond was held on 19–21 Oct 1993 at the India International Centre, chaired by its President Dr. Karan Singh. Shri Vasant Sathe, former President of the Indian Council for Cultural Relations, and H.E. Mr. J.B. Lee Ambassador of Korea delivered inaugural addresses. Prof. Hwang Man-young of the Fine Arts Department of the Mok-won University came from Korea specially for this exhibition. He spoke on the Juniper Rock Monastery which was founded by Dhyānabhadra (Ji-gong) the last Indian monk who went to Korea.

The following introductory note on the exhibition was disributed to the visitors.

The exhibition is to transcend language and empty the mind to become aware of a new consciousness of togetherness, beyond the three poisons of greed, anger and ignorance. The confluence of India and Korea for the last two millennia is fine and firm, "a stone niche woven like silk", a song, a sky, a spring, the caress of a keen coming together. It prompts a journey to an interior that we can never leave, the light of Dharma's eyes. Our journey begins in the rocky remains of two thousand years ago, when Korea, the Land of Morning Calm, found its identity, its Self-being in a new syndrome. A Princess of Ayodhya arrived from India to Korea in 48 at Kimhae aboard a ship, with the Three Treasures of statues, sutras and śramaṇas (monk). She became the Queen of the founder of the Korean state of Karak. She established the capital and named it Gaya. From a tribal order Korea emerged a state. This momentous event hovers over silence captured in a photograph in the exhibition. Its spirit and beauty are vast in the sportive play of nature and the simple subtlety of the heart. In gratitude to the Sea that allowed safe passage to the Queen to his shores, the King built the Haŭnsa 'Temple of Sea Grace' that stands to this day near the top of Punsongsan Mountain.

Buddhism was officially introduced into Korea during the period of the Three Kingdoms: Kokuryŏ received it in 372, Paekche in 384, and Silla in 527. It was the Indian Master Mallānanda who brought Buddhism to Paekche in 384. It gave the Three Kingdoms a new meaning: they became civilisation. In its first energy and freshness it filled the country with benefits, nourished art, diffused education, made roads, established resting places, promoted beneficence and multiplied comforts in a thousand forms. It was a humane system of morals and of aspirations to nobility: it made vivid and tangible the presence of a profound social and cultural order.

In 535 the first great cathedral of Buddhism was founded and called Pulguksa. It is the oldest surviving Buddhist monastery of Korea. It means: *pul* 'Buddha', *guk* 'land', *sa* 'monastery'.

In the middle of the eighth century Pulguksa was rebuilt and enlarged by King Kyongdok. The same master architect built the rock chapel of Sŏkkuram a mile away, on the crest of Mount Tohamsan. From the rock chapel the pilgrim greets the Eastern Sea facing Japan. In signifies crossing over the sea of life to Bliss. It is a pearl of East Asian cave temples in its overall planning.

Funding by IKS-MoE

It enshrines the best Korean sculptures of all times. Superb examples of warm naturalism inspite of the hard medium of stone, they remain unsurpassed in East Asian lands. They sprout from the passion of everything that the eyes embraced, celebrating its essence in the eternity of stones. The piety of the patron and the tender love of the sculptor sinks into the silent rapture of these live sculptures in their kissed limbs, smiling in flowing drapery and deep solitude.

The pensive images of the Maitreya triad are coaeval with the period of the consolidation of the Korean state. Maitreya cult was practised at the Silla court by young aristocratic warriors who formed a fraternity known as the Hwarang 'Perfumed Followers of the Dragon Flower'. This name is an allusion to the nāgapuṣpa tree under which Maitreya Bodhisattva will become a Buddha. They had an enormous importance in the government both during the Three Kingdoms and Unified Silla dynasty. They were responsible for national unity. The Buddhist kingdom of Silla accomplished the unification of the Three Kingdoms and formed the nation-state of Korea for the first time in history. Ever since, Korean Buddhism was the destiny and defence of the land. Monk Wolkwang formulated the "Five Worldly Commandments" to form the basis of a national ethos.

The Korean Hyecho became a disciple of the Indian teacher Vajrabodhi as a youth of sixteen years. Later, he travelled to India by the sea route and returned in December 727 via Central Asia. In Samarkand he records one Buddhist monastery with one monk. Hyecho is the last pilgrim on the historic Sutra Route, before the monasteries and monks perished in the onslaught. He records this wounded time in his Travel Records which are on par with those of his celebrated predecessor Hsüan-tsang.

To ward off the Mongol invasion, the king of Korea had 81,258 wooden blocks of the Tripiṭaka Koreana engraved. Completed in 1251, they have been preserved in perfect condition to this day at the Haeinsa Monastery on Mount Gaya. They reflect the glory of national unity. Befitting its reputation as a Sutra-Vihara, Haeinsa is the foremost meditation centre of the Chogye order. Stillness reigns where monks meditate to encounter their inner self. As the evening mist pervades the valleys, and mountains dull into darkness, the windows of the monastery are lit one by one by monks preparing to cross over the 108 passions to the sea of Buddha's wisdom. The Tripiṭaka Koreana done for the defence of the country, is a marvel of Korean technology seven centuries ago. It is important for the excellence of its editing and for its beautiful block-printing.

Sŏn Buddhism with its distrust of words was in tune with the ideographic system of Chinese writing. Its aim was direct experience without the mediation of words. The quest for wordless truth has been the spirit of Sŏn Buddhism. It has sunk deep in the national consciousness, and Korea has silent workers and noiseless machines.

The last Indian Ācārya to visit Korea was Chikong (Dhyānabhadra). He arrived in Korea in the 1340s and established the Juniper Rock Monastery on the pattern of the Nalanda University. Its foundations can be seen near Seoul. He wrote Sanskrit dhāraṇī-mantras on the gigantic Yonboksa

Bell for the liberation and peace of the Korean people from Mongol domination. An inscription at the Juniper Rock Monastery dated 1378 records his life and work, and informs us that the king of Kanchi was his nephew. The mill for making *sattū* सत्तू installed by Dhyānabhadra still lies at the site of this monastery.

In 1446 the sage-like emperor Seijong invented a new Korean alphabet and moveable printing types. This alphabet continues to this day as the Hangŭl or "Proper Writing". Dr. Kei Won Chung in his dissertation to the Princeton University says that the Korean alphabet was composed on the principles of the Sanskirt alphabet. With the new alphabet, learning became accessible to a large mass of people.

Seoul has the only Buddhist Broadcasting Station in the world: it exalts the glory of Korea's identity. A restaurant called "Perfume of Grasses" recalls the cuisine of Ācārya Dhyānabhadra. It serves 'tea of honey-stick'. Honey-stick is liquorice मधुयष्टि (मुलेठी in Hindi).

Speech of Prof. Hwang Man Young. I have been keenly interested in your country, India for a long time. I feel like I am at home here. I have participated in most of the Indian programs held in Korea and have good friends among Indians in my country including the honorable Indian Ambassador to Korea.

I am now living in Taejon, a city located in the south-central part of Korea. An international exposition is currently being held in Taejon. August 30th was India Day at the Expo. There was a big festival and guests and visitors were greatly impressed by all kinds of events. I had a wonderful time at the breakfast meeting given by Indian Prime Minister, Narasimha Rao in celebration of his visit to Korea on Sep 11 when he stayed at the Shilla Hotel in Seoul.

I am teaching at Mokwon University in Taejon, as a professor of Oriental Painting. I am a trustee of the Tagore Society of Korea in Seoul. In this capacity, I can assure you that I will work for closer relations between our people.

Today I am going to talk about Korean Cultural Treasures which are deeply connected with Buddhism. These are remains found around the site of Juniper Rock Monastery. Juniper Rock monastery is famous as the sacred ground of Buddhism, located at the foot of Mt. Chonbo of Yang-ju prefecture near Seoul. It had grown into the biggest in Korea and advanced Buddhist tradition for more than two hundred years. As there are no records about its establishment, we are not sure of the exact date of its foundation and early history. It seems that there were some traces of a Buddhist monastery before the great Monk Dhyānabhadra leveled the grounds for the monastery. It can be proved by an inscription recording that Monk Bo-woo (born in 1301) entered Juniper Rock Monastery as a disciple under the instruction of Monk Kwangji-sunsa to become a monk. Dhyānabhadra who came to Koryo from India by way of Won (China) established this monastery on the model of Nalanda in India.

Monk Naong, one of the disciples of Dhyānabhadra, reconstructed the monastery in 1376 and it became the center of Buddhism with more than 3,000 monks. It was known all over the country, but the court suppressed the development of Buddhism. As Monk Naong did not follow the policy of the Court, he was exiled to Kyung Sang Province and died at Shinruk Monastery on 15 May 1376. From the end of the Koryo Dynasty upto the beginning of the Yi Dynasty, Juniper Rock monastery was restored to its former magnificence. The great monk Moohak who was a disciple of Naong and a tutor of Tae-jo (the first king of the Yi Dynasty) resided at this monastery. The monastery flourished under the patronage of King Tae-jo.

About a hundred years later the monastery fell into ruin in 1472 (the 3rd year of King Sŏng-jong). The Queen of King Sejo (the 4th king of the Yi Dynasty) ordered Ha-sŏng (father of the Queen) to rebuild the monastery. Ha-sŏng had Chŏ-an, the chief monk of Jŏng-yang Monastery to expedite its construction. Unexpectedly more than 10,000 people volunteered daily to help the construction work. The monastery was completed in three months.

On account of the tyranny of King Yon-san (the 10th king of the Yi Dynasty), many monasteries and Buddhism were suppressed. To make matters worse, the next king Joong-jong instituted a policy against Buddhism. However, queen Moon-jŏng (mother of Myung-jong, the 13th king) adopted a policy of rehabilitation. Thus Juniper Rock Monastery remained the first and most important monastery of the period. Unfortunately Queen Moon-jŏng suddenly died in 1565. Many Confucian officers of the court reverted to a policy of suppression of Buddhism. Up to the time of the 14th King Sun-jo the Juniper Rock Monastery lay neglected. Eventually, the monastery was in ruins. In spite of all its ups and downs, it existed for about two hundred years as a monastery of the first rank in the Orient. More than three hundred years later, after the downfall of the monastery, some monks in the Kyung-gi Province restored stupas and tombstones of the three famous Buddhist monks, Dhyānabhadra, Naong and Moohak in 1821 (the 21st year of Soon-jo). They also built a small monastery named Hoeam near its site. In 1977 they rebuilt Daewoong-jon (the main shrine), Samsŏng-gak (hall of the three saints) and Youngsŏng-gak (which enshrined the portraits of the three monks who had devoteed themselves to the development of Buddhism. Many other artifacts have also been preserved. The original site of Juniper Rock monastery still lies in ruins.

The main reason that Dhyānabhadra chose this site is that the topography of its ground was similar to that of Nalanda. This fact is known from Dhyānabhadra's personal notes entitled 'Notes for Samsan-Yangsoo' (which means three mountains and two rivers). It is said that Samsan stands for Mt. Chonbo at the rear of the site and Yang-soo represents two little streams flowing down on both sides of the monastery. People say that a monastery built on this type of ground is supposed to be prosperous. Another interpretation is that Sam-san means Mt. Sam-gak and Yang-soo stands for Yangsoo-ri, the name of a place in Kyung-gi province near Seoul. The site is flat land surrounded by mountains. Most monasteries are located in dense forests or in valleys. The great monks Dhyānabhadra, Naong and Moo-hak have left their immortal achievement in the form of the Juniper Rock Monastery.

Dhyānabhadra says that his great-grand-father and grand-father were the kings of Kabira kingdom. His father was the king of Mugal kingdom and his mother was the queen of Hyang-ji kingdom. Dhyānabhadra is said to have been born when his parents offered a Buddhist mass. He had two elder brothers and faithfully discharged his duties to parents. When his father was seriously sick, a fortune-teller said that his father could get well if one of his sons left his parents. On hearing this, Dhyānabhadra immediately left his parents, went to Nalanda and became a Buddhist monk at the age of eight. While he was staying at Mt. Kilsang in Srilanka under the instruction of Monk Bo-myung, he was asked to leave for further studies and perform voluntary penance traveling around Madhyadeśa at the age of nineteen. He headed for the east and finally arrived at Yon-kyung in China by way of Uttarāpatha. In spite of the language barrier he preached sermons in many places in Won (China) and stayed at the Bĕob-won monastery for a long time by persuasion of king of Won. Later he returned to China from Koryo. He died on 29 Oct 1363 at the age of seventy-five.

Naong was born on 15 Jan 1320. His mother is said to have dreamt of a golden hawk which caused her pregnancy. When he came of age he grieved at the death of one of his close friends. He went to monk Ryo-yon at Mt. Kong-deŏk and later became a monk. He then went to China to meet Dhyānabhadra at Yon-do, the capital city of Won in March 1348 and became his disciple. He found a personal note written by Dhyānabhadra in 1358 and returned to Korea. In 1372 Monk Naong moved to Juniper Rock Monastery under the influence of his teacher Dhyānabhadra. He became the tutor of King Kong-min in 1373 and tried his best to restore the monastery between 1374 and 1376. Owing to the anti-Buddhist policy of the government, he was driven out of the monastery and soon after died of illness.

The first king of the Yi Dynasty Tae-jo was deeply concerned about Juniper Rock Monastery and let monk Muhak stay there and reconstruct it. Monk Muhak was born on 20 Sep 1327. A record says that his mother became pregnant after dreaming of a bright ray of the rising sun. From childhood Muhak was unusually intelligent and became a monk at the age of 18 under the instruction of Monk So-ji. He studied Buddhism from monk Hyemyung-Kooksa in 1363. He went to Yon-kyung in Won for study and was taught there by Dhyānabhadra and Naong. He came home in 1356. In 1392, he became the tutor to the first king of the Yi Dynasty and suggested that the king should choose present day Seoul as the capital city of the Yi Dynasty. In his later years he stayed at Mt. Kŭm-kang (Diamond Mountain) and died in 1405.

Dhyānabhadra, Naong and Muhak were master and disciples (*guru-śiṣya*). Centered in Juniper Rock Monastery, they shared a common destiny. The fact that their three stupas are located side by side at the former site of the monastery is a natural happening. These three stupas are located east of the present Juniper Rock Monastery. Each stupa has a tombstone and a stone-lantern. The stupas are of stone and bell-shaped with little difference in their technique.

Another stupa in the rear of the site seems to be that of monk Bo-woo who was exiled and later killed on Je-ju Island. The other ruins around the site are some Dang-gan props and cornerstones strewn here and there, besides the big mill-stones and several water tanks. These are all of stones highly regarded in terms of design and sculptural technique. All are preserved as national treasures.

I want to mention briefly the relationship of aesthetic principles between India and Korea. Though located far apart geographically, differing in size and natural environment, with different life styles and ways of thinking, they share identical cultural features. Environments create causes and effects motivating us to express absolute beauty. While Korea has the flavor of simplicity and elegance, India has something of the mysterious and fantastic. In art, India seems to project realistic expression from practical intuition, while Korea pursues plain symbolism based on philosophy or faith coming from nature. Both countries have a common profound sense of color. The use of color may be varied but is not ostentatious or crude. India and Korea developed similar cultural goals without frequent exchanges and maintained their strong national identities and cultures.

The speech of Prof. Man Young Hwang ends here.

The **exhibits** included panoramic photographs of ancient monastic sites, images, colossal temple bells, sutras, paintings of Lord Buddha, Bodhisattvas, goddesses, and rubbings of inscriptions. Some of the exhibits are described below:

1. Rocks and ruins strewn around Kimhae are the proud heirs of the cultural legacy of the Princess of Ayodhyā from India. Heeding a call from Heaven, she sailed from India to Korea enduring hardships and high waters. She became the Queen of King Kim Suro. A powerful kingdom with a highly developed culture arose in 42 and continued till its demise by Silla in 532. Hŏhyon-dong, the city of the tombs of the King and Queen, is conserved as a historic site by the Government of Korea.

2. In the white patience of the Toham mountains, is the nimble geometry of the mind, the Pulguksa, the oldest surviving monastery of Korea: Truth of the Buddha poised in an enduring moment. Founded in 535, it was rebuilt and enlarged by King Kyongdok in 752. The monastery is built on a stone platform, and originally a lotus pond was located at the foot of its retaining wall. As the pilgrim mounts 33 steps to reach the two temples, he symbolically leaves the soiled world behind. Its design and construction are in balance and symmetry, that has outlasted earthquakes, tempests and wars. The total effect is restrained dignity and quiet peace, poise and perfection. Even today, young feet of newly married couples stroll in to seek the intensity of the pure; and the monastery is wrapt in life, in the all-ness of time.

3. Restoration work on the East Pagoda at the site of the Mirŭksa or Maitreya Monastery built during the seventh century. It is the tallest of the three stone pagodas surviving from this period. Its construction sheds light on the wooden prototypes. This stupa soaring over the sky of the royal capital was a symbol of the dominion of Dharma towering over its landscape and its progression to the Light that is Oneself.

The stupas are the Body of Dharma, to fix our eyes of the spirit towards truths not always visible, but ever more alive, more present and real than the minor interests of our daily toil.

Funding by IKS-MoE

A person who circumambulates them, quasi-eternised, is moved by sincerity and inner spontaneity for the welfare of all sentient beings.

4. As the morning sun cuts through the darkness it illuminates the Vairocana Buddha of the Sŏkkuram Grotto. Eyes of the Buddha emerging from deep contemplation cast their gaze on the living beings of the world. The dignity emanating from the statue, which stands 3.45 meters tall, reflects the confidence of the Silla people, who succeeded in unifying the Korean peninsula that had been ruled by three separate kingdoms (pl.78).

Kim Dae-sŏng, Prime Minister, initiated the construction but he did not live to see its completion, which required a period of some 30 years. The Silla rulers sought Sŏkkuram to serve as a spiritual symbol of the people and *to reinforce the political foundation of the unified nation with the blessings of Buddha*. Created against this historical background, the distinctive feature of the Buddha is its imposing presence. The majestic power underlying its compassionate character is a manifestation of the staunch faith of the Silla people. A pearl of East Asian sculpture, it is unsurpassed in the warmth of its esoterism. Vairocana is the pervading and permanent Dharmakāya, in which this world is no longer an ordinary world, but the universe, the Dharmadhātu, in which Buddha, Mind and Being are one and the same. It is the silent rapture of stones.

Enshrined in the rotunda of the Sŏkkuram Grotto, is the central image of Vairocana Buddha of the Avataṁsaka Sutras. His ethereal smile in the warmth of detachment, in living compassion and in unwavering wisdom, has shed cultural radiance over Korea's being for the last twelve centuries. The purity of the lotus-shaped nimbus hovers over the wall behind the Buddha, who awakens and unfolds the complete human potential. The human mind is the universe itself and identical with the Buddha. 'All' has no identity apart from 'one'. If there is no unit, then totality looses its own being. The first rays of the rising Sun have touched the forehead-jewel of the Buddha, which in turn has cast its sheen on the waters of the Eastern Seas, exactly on the spot where King Munmu (who ruled 661–81) sleeps in eternity. He unified the Three Kingdoms of Korea into One state. In gratitude, he ordered the construction of the Temple on the shores of the Eastern Sea to safeguard the new State. The King envisioned the transcendental Vairocana Buddha to cast his rays forever, over the web of power in the fabric of society, in the subsuming unity of his Land. Ever since the colossal Buddha touching the Earth, has been the dynamic symbol of unity, interwoven with the language of real life.

5. To plumb the ocean of existence and comprehend the meaning of the sublime, is oceanic reflection on the tower of luminosity. It is symbolised by Tabot'ap or Prabhūtaratna-stupa at the Sŏkkuram Grotto. It lifts the bolt off the mind. This stupa was built by architect Asadal, who left his young wife at home, pledging that he would return as soon as the pagoda was completed. With no news for years, she came to visit her husband. She was told to wait by a pond near the Grotto until the completed pagoda cast a reflection in the water. She waited in vain and eventually threw herself into the pond. Hence the pagoda is called Muyŏng-t'ap "The pagoda without a reflection".

Things are empty, the mind unhindered, beings as transient as morning dew, as a fragile bubble, and the stupa their unique space.

6. The largest bronze bell of Korea, weighing 25 tons, was completed in 771 during the reign of King Hyekong. After years of repeated failures, the sculptor could cast it to perfection only by throwing his beloved little daughter into molten bronze as a sacrifice. The lingering tone of the bell suggests the cry of *emille* 'mother', the sad helpless wails of the little girl. It is often called the Emille Bell. Her heart-rending cries are eternalised in the peals of the bell. She is the tiny pilgrim to the yonder shore, the *pāramitā* beyond *saṁsāra*, ferried away in the vanishing ring of the colossal bell:

I am a ferry boat.
You're my passenger.

She is in the land of nowhere, as the Korean monk sings to the receding chimes of the bell:

gate gate pāragate pārasaṁgate bodhi svāhā
गते गते पारगते पारसंगते बोधि स्वाहा

7. The two beautiful Dhūpā Goddesses on the Divine Bell of the Great King Songdok, known as the Emille Bell, the second largest in the world. The slim heavenly maidens, kneeling on lotus seats against a flame-like halo, hold incensories in a pious gesture. They face each other, with invocation mantras and two large striking spots rendered in the shape of lotus medallions in the intervening space. They are the all-pervasive perfume of precepts (*śīla*) which fills the world like a fragrance. They transform the odour of passions into the fragrance of unhindered knowledge of Joy (Ānanda).

8. Restoration of the East Pagoda.

9. Roof-tile with a smiling face, from the site of the Hyung Ryun Monastery of the eighth century. Such tiles facing monastic complexes deride the transient ebb and flow of life, as 'sweet rain' patters on the roofs:

Śākyamuni moistens the field of mind
That the good in us be not withered.

10. Apsarā on the Silsang Monastery bell of the Silla dynasty (early ninth century). Original in the Dongguk University Museum. Presented by Dr. Chai Kak Chung in 1981.

11–27 are plates 79–94.

Three Buddhist sutras in calligraphy, as a xylograph and as a stone plaque were on show.

28. A hymn to Nīlakaṇṭha Lokeśvara calligraphed with a brush in the Korean style of early Nagari script. In its hallowed words the mind of man ascends to the Divine, in an interacting humano-cosmic order. Sublimed by its transcendent humming, the human vision becomes a journey of beauty and harmony, of truth and wisdom, of smiles and dreams. It was transcribed and translated into Chinese by Bhagavad-dharma of western India between 650–661. Ever since it has been recited in Korea, and its audio-cassettes are on sale in sacred precincts.

29. The Diamond Sutra (Kim-kang-kyong) is the fragrance of the transcendental, prajñā-pāramitā or eternal longing for a world beyond empirical Reality. It is the opening of the heart and the mind of man to the absolute nothingness inside his being. In the mind of absence, of waiting, comes the Truth. It is not flowing literature conveying ideas as quickly as we read. Thoughts that underlie its words are the outcome of centuries of genius. No vows: the clouds make no vows.

It was translated from Sanskrit into Chinese by Kumārajīva about 400. Kumārajīva is one of the greatest stylists of Chinese prose. It also has the distinction of being the oldest printed book known to us: a copy dated 11 May 868 is in the British Museum.

Configured as a stupa, the Sutra gains in praxis and purity. It becomes the essence of symbolism, with the various parts of the stupa perceived as elements of Dharma. From the base to the top is pilgrim's progress beset with one frontier gate after another. The Diamond Sutra as stupa is elevation and purification, beyond all becoming, its summit irradiating pure and divine.

30. This stone plaque is patterned after the printing wood-blocks of the Tripiṭaka Koreana, engraved in the 13th century. it is Korean *Panja-Paramilt'a sim kyong*, that crystallises the inner experience of reflection, the crossing to the Other Shore:

He is no other than myself
And I meet him everywhere I turn.

Where beings are, there is the Buddha. The way of the Dharma is mingled in things of the world. The flapping wings, humming waterfalls, snowflakes fluttering in the breeze, flowers blowing away, gaping valleys, soaring peaks and all are in the universe of Dharma. Ultimate Reality is imminent in all that is concrete, particular and definable.

31. Five hundred Nakhan or Arhats on leaves of the Bodhi tree. In Bodhi, obscurations are cleared and capacities become fully active as spirituality. The Arhats are active energy that consummates this felicity. Śākyamuni Buddha entrusted them the task of protecting Dharma, and rewarding virtue and good deeds. They exercise spiritual protection over different locales. The canonical number of five hundred Arhats became popular in East Asia, perhaps in the T'ang dynasty. Nandimitra's work tells us that they will be alive until the coming of Maitreya the future Buddha. The unwordable, unwording beauty of their mission washing against the patient shores of the mind.

32. The moon of *Tathatā* arises from the other end of the horizon. The moon becomes a hanging rondel inscribed with the Heart Sutra to grace meditation halls. The Sutra is central to Mahāyāna. It is recited every morning in the monasteries of Korea as an illuminating mantra. No other mantra can equal it. The person who travels in its truth and enlightenment will in time reach the distant shores of the Buddha's great enlightenment. The Korean monk-poet says:

Meditate at dawn in a silent mountain temple,
Lonely and quiet,
One with nature.
Could the cry of a wild goose be the tears of the sky?

Funding by IKS-MoE

PAINTED SCROLLS

33. OM inscribed on wood, shaped like a leaf of the Bodhi tree. The beauty of the material texture of the wood enshrines inner purity. It is simple and pure, it is beauty in original grain shorn of ornamentation. In it, the instinctive simplicity of intuition becomes an exquisite spiritual flower: OM, the generative phoneme of Enlightenment, the sound in which the Divine essence is immense and elemental, in the swirl of ultimate Bliss.

34. From concentration, “three fingers below the navel”, arise the decisive strokes of the brush to burst forth on paper as the ideogram for the BUDDHA 佛 in the mind and hands of a Korean master. The natural sweep of the cursive, the free and vigorous flow of the perfumed ink, has an inner strength of life. Speeding and in perpetual movement, its pressure and feeling for space on paper becomes calligraphic distillation that cradles contemplation on the Buddha. In its alchemy of white and black, in its serene tension, by virtue of its energy, it becomes the cosmology of the ineffable: Let BUDDHA be my refuge.

35. The tangible presence of a profound order in the shadows of a dream, is the Willow Avalokiteśvara (Yangyu Kwanseum). As the Great Merciful She is humanised immensity. Her delicate transparent veil is the passion for elegance and beauty, central to the cultural roots of Korea. The willow branches in the holy water of the long-necked vase are Her power to heal the ills of the world, to comfort and cure. The willow branch is a symbol of healing. Seated on the rocky ledge of the Golden Rock (Sumeru) She gazes on the insubstantiality and impermanence of this world. Shadows shimmer in the flowing stream, the mind forsakes all distractions, and She purifies and perfects in the serene equilibrium of wisdom.

36. Asaṅga in a pose of profound thought. The earliest image is dated to 520. It is a thinking or pondering image with teacher Maitreya seeking a forceful point to make, measuring every idea and every word to make it a compelling logical argument, to make it a battering ram. At the same time, in keeping with the yogācāra emphasis on dhyāna, the overall impression of the image is pensive. Maitreya was associated with the fraternity of young Korean warriors known as *hwarang* ‘Perfumed Followers of the Dragon Flower’. They had enormous importance during the Three Kingdoms and Unified Silla Dynasty. Their five principles were: (i) to serve the state with a loyal heart, (ii) to give filial respect to one’s parents, (iii) to share with one’s friends a sincere affection, (iv) to fight without retreating, (v) and never to take life without purpose. Sŏn (Zen) and sword are one: *bhakti* is transitive to *śakti*.

37. ‘The World is One Flower’ in the brush of the Zen master Venerable Jaeryong. From the pure springs of Sŏn he created this calligraphy, after the solemn beauty of the daily morning chant, with the strength of dedication, The Sŏn monk reads his wishes to the Buddha, for the creation of a world where humanity can live as one.

38. Monks meditate at dawn in a sleeping mountain shrouded in silence. The echoes of morning chanting reach out to embrace the temple, before the human world awakens.

Sŏn empties the mind
To attain inner unity and Illumination.

We have left our home, so distant now,
On this path of dreams.

39. Bodhidharma transmitted Sŏn to East Asia: the skin, the flesh, the bone and the marrow of Dharma to four disciples. His doctrine passed from mind to mind, where the heart of man directly visualizes its own nature. Riddles exude from the mind as clouds rise from mountain peaks. They are living words. He forbade meat eating and to this day food in Sŏn monasteries is strictly vegetarian. Sŏn is 'self-reliance' and 'self-being': the secret of Korea's success in modern times. Bodhidharma is an incarnation of the aestheticism of simplicity, रूप-संन्यास, commonness veiled with a mist of inwardness.

40. Śrīvatsa is on the chest of Lord Viṣṇu. It is depicted in Korea as the Endless Knot. It symbolises long life, the interrelatedness of all things and the endless interaction between wisdom and compassion. In its interminating deep, the mind grows without words.

41. Lotus leaves and Love's silence
Hover over the phenomenal world and transcendant reality
In the mystery of existence and ultimate being
In river's lucid silence and unwavering perspective
As nothingness and omnipotence are equal before the eternal
Of the Lotus Sutra.

42. Humble thatched structures, life along the river, native costumes, the familiar and commonplace of 'once upon a time' not so long ago: all in the persuasive scroll that enshrines the folk art movement in Korea. The Koreans see with their eyes, hear with their ears and feel with their hearts their cultural roots, in such scrolls hanging in their homes. Away from the consumerist boom, they seek the cultivation of a clean heart. The cultural rhythms are renewed in a serenity of the mind.

43. A porcelain vase of the 14th century, with an underglaze of jade green. Light-coloured celadons in their curvilinear grace and beauty tinged with sentiment, were the taste of Korean gentry. Jade is the likeness of all excellent qualities: "The superior man competes in virtue with jade" (Book of Rites). White cranes with outstretched wings soar away to heaven as emblems of longevity.

44. Replica of a Crown with pendants, made of gold and jade. It is from the Old Silla period dated about fifth century. Antler-shaped uprights, comma-like jade-pieces, circular spangles, and the whole crown may derive from Siberian prototypes.

45. The Galloping Horse is a noble Korean descendant of the 'Heavenly Horses' or thoroughbreds imported from Central Asia since the Han dynasty in the second century BC. Han Emperor Wu despatched troops under the command of General Li to obtain horses across the Tienshan mountains. Indian ācāryas came to East Asia on horses, with Buddhist scriptures. During the T'ang dynasty, Central Asian horses were paid for with silk and gold. The rendering of horses has been integral to East Asian painting. Galloping horses took men to crystal streams, green as jade, away

Funding by IKS-MoE

from the dusty world. As tears mingled with blood, the hoofs of horses marked victories beyond the flowing desert sands. The flying horses were sanctity and splendour, the nobility and majesty of the State as well as the Sutras. This scroll was painted by the Sŏn monk Venerable Jaeryong, as conveying the glory and grandeur of Buddhism.

Commenting on the exhibition, Prof. P.N. Pago wrote: "The exhibits, selected imaginatively, reveal the wealth of material in the collection of the Academy and signify the deep cultural bonds existing between India and Korea".

Korean News, October-November 1993, devoted a full page to the exhibition: "The most revealing show signified the cultural interflow between India and Korea and was co-sponsored by the Indian Council for Cultural Relations and the Embassy of the Republic of Korea".

18. KOREAN SCHOLARS IN INDIA

A **high-level delegation** came from Korea in 2000 to sign cultural and economic cooperation agreements. They visited Ayodhyā to which they trace back their roots. The Korean 'Annals of the Three Kingdoms' (Samguk Yusa) state that a charming princess from Ayodhya married King Kim Suro, founder of the Gaya kingdom, which ruled from 42–562CE. The princess from Ayodhya reached a Korean port with a stupa on 27 July 48CE. Parts of the stupa are still extant. The stones are not Korean, but imported. This unique stupa in front of the memorial of the Ayodhyan Queen has the symbol of 'Sūrya', representing the Sūrya-vaṁśa. The famous Korean writer Mr. Lee Jonki visited India in 1972 to research on Ayodhya. He found similar motifs on the temples of Ayodhya and at the royal tomb at Kimhae, the ancient capital of the Gaya kingdom. The design of two fishes at the entrance of the Queen's tomb have baffled experts of Korean culture. Mr. Lee was thrilled to see this symbol in Ayodhya. For Koreans with the family name Kim Ayodhya is the threshold experience of their origin, the inner meaning of life.

Bunkamura Museum. Mr. Ko Gotoh of the Bunkamura Museum, Tokyo visited the Academy, alongwith six delegates, on 20 Nov 1993 to discuss the disappearance of Buddhism from India and its future. He invited me to deliver lectures on the transmission of Buddhism through Central Asia to China, to Korea and finally to Japan.

Future Buddha Maitreya, written by Kim Inchang is a study of the evolution of Maitreya in Indian sculpture. It is a 'direct analysis' of the sculptural evidence, which is confirmed by literary data. It is a comprehensive survey of Maitreya images in India, with the added advantage of perceptivity of the Korean tradition wherein Maitreya is a living deity (1997).

Buddha image in India and Korea. Miss Mikyung Shin from Seoul, Korea studied the Buddha image in bhūmi-sparśa mudrā in Buddhist art and literature. She presented the iconographic evolution in Gandhara, Mathura, Andhra, Gupta, Post-Gupta and Pala periods in India, and correlated them to its development in Korea. The territorial implications and political nuances of the bhūmi-sparśa mudrā are evident in the United Silla period of Korean history. She presented it as a dissertation for PhD (History of Art) to the National Museum Institute, a deemed university under the Department of Culture, Government of India, New Delhi. Miss Shin worked under my guidance (2004).

Kyŏngju. The June 1992 issue of *Seoul* carries a writeup on Kyŏngju: A Museum Without Walls. Its original name was Saebŏl or Sŏrabŏl which meant in ancient Korean a "plain in the east". The spires of the pagodas of the Capital of the Rising Sun got the first rays of the sun. It was the capital of Silla that thrived for 992 years under 56 kings: a remarkable continuity of glorious cultural flowering. Its most outstanding features are the Sŏkkuram Grotto and the Pulguksa.

Sŏkkuram Grotto is the culmination of Buddhist art in Korea. Pilgrims are supposed to cleanse their minds here before proceeding to Pulguksa, the Monastery of Buddha Land. Pulguksa is the result of a national aspiration to build a Buddhist utopia in Silla and is designed according to a sutra description of the Buddha Land.

Mr. Yun was interested in Mt. Namsan which has some 100 temple sites, 80 Buddhist sculptures and 60 pagodas in its 40-odd valleys and ravines. He believed there are many more on the mountain yet to be discovered. Buddhas of this mountain are of two types: those sculptured on the face of rocky cliffs and those sculptured separately and ensconced in niches carved into the cliffs. Both resulted from a blending of Buddhism and rock worship.

Miss Park Pilyoung from the Dongguk Buddhist University, Seoul worked on the 'Iconography of Buddha's Enlightenment and the Bhūmisparśa mudrā in Buddhist Literature' for her PhD degree from the National Museum Institute, New Delhi. Her name

박 필 영 (朴 泌 映)

means 'reflection in pure water'. It is reminiscent of Udakacandra Avalokiteśvara. She studied the sculptures of Barhut, Sanchi, Mathura, Sarnath and of the Pala period. Besides, she worked on the Buddhacarita of Aśvaghoṣa, the Lalitavistara, Mahāvastu and the Pali Nidānakathā believed to have been written by Buddhaghosa in the 5th century. She classified the sequences leading to Enlightenment in these four texts:

Buddhacarita (or Acts of the Buddha)
(E.H. Johnston, trans., Lahore, 1972)
1) Three sons and three daughters (chapter 13 verse 3)
2) Māra with bow and arrow (13.7)
3) Buddha isn't concerned (13.8)
4) Buddha brings forward Mara's sons and daughters (13.14)
5) Māra's army terrifies the sage (13.18–55)
6) Voice from the sky (13.56)
7) The Bodhisattva relies (13.57)
8) Defeat of Māra (13.70)
9) Enlightenment (13.72)

Lalitavistara (The Voice of the Buddha, The Beauty of Compassion)
(Gwendolyn Bays, trans., 2 vols., Dharma Publishing, Berkeley, California, 1983)
1) Māra's dream (2.459)
2) Army of Māra (2.463)

3) Many sons of Māra (2.469)
4) The Bodhisattva shook his head and the demon fled (2.479)
5) **The Earth** is my witness (2.481)
6) **The Earth shakes** in six ways (2.482)
7) Compassion of the army of Māra (2.483)
8) Army fled (2.483)
9) Daughters of Māra try to seduce the Bodhisattva (2.483)
10) The Bodhisattva remains calm and admonishes the daughters of Māra (2.498)
11) The goddess of the tree of wisdom glorifies the Bodhisattva (2.499)
12) Śuddhāvāsa devaputras (2.499)
13) Attack of Māra (2.506)
14) Defeat of Māra (2.509)

Mahāvastu, J.J. Jones, 3 vols.
(The Pali Text Society, London, Rutledge & Kegan Paul Ltd. London and Boston, 1973)
1) Wicked Māra's sixteen great lamentations (2.260–61)
2) The Bodhisattva conceived a noble pride of thirty-two kinds (2.261–62)
3) Free from fright and terror displayed his five-fold noble smile (2.263)
4) Free from fright and made the four-fold survey of a noble great lion (2.263)
5) Free from fright and yawned the four-fold yawn of a noble great lion (2.263)
6) Free from fright and coughed his four-fold cough of a noble great lion (2.263)
7) Māra armed his great four-fold army and advanced to the bodhi tree (2.264)
8) The Bodhisattva drew out his right hand, touched the couch and the Earth (pṛthivī) (2.282)
9) The **great Earth** (*Mahā-pṛthivī*) roared and resounded when the Bodhisattva stroked his head with the hand. And with his right hand, he touched (*parāmṛṣta*) his couch **the Earth** (2.282)
10) Defeat of Māra and his host (2.283)

Nidāna-kathā (The Story of the Lineage)
(Rhy Davids, trans., London, 1973)
1) Māra led forth his army (p.190)
2) Māra's attack from behind in nine ways (pp.191–193)
  i) Attack with whirlwind
  ii) Overwhelm with water
  iii) Storming with rocks
  iv) Attacked with deadly weapons
  v) Attacked with charcoal
  vi) Attacked with Embers
  vii) Attacked with Sand
  viii) Attacked with Mud
  ix) Attacked with darkness
3) Replies of the Bodhisattva (p.194)

Funding by IKS-MoE

4) Enraged Māra (p.194)
5) The Bodhisattva asked Māra who gave alms to him (p.195)
6) Roaring earthquake (p.195)
7) The Bodhisattva answered that no living witness for him (p.195)
8) The **great Earth** uttered a voice as witness (p.196)
9) Māra's elephant fell down on his knees (p.196)
10) Flight of Māra (p.196)

Miss Park detailed five steps in Māra-vijaya from the four texts:

1. Seduction by daughters of Māra
   Taṇhā, Arati and Rāga in Saṁyutta-nikāya p.127
   Arati, Prīti and Ṭṛṣā in Buddhacarita
   Rati, Arati, Tṛṣṇā in Lalitavistara pp.261–63.
   Tandrī, Rati, Arati in Mahāvastu
   Rāga, Arati, Taṇhā in Nidāna-kathā
2. Victory over Māra (Māra-vijaya)
3. Bhūmisparśa mudrā
4. Earth Goddess (Sthāvarā)
5. After Enlightenment. Māra fled in dejection.

The bhūmisparśa mudrā occurs in two contexts: (i) as witness of the Enlightenment of Lord Buddha, and (ii) as an affirmation that the new land has become a buddhakṣetra (Apr 2008).

Voice of the Void: aesthetics of the Buddhist maṇḍala on the basis of the Doctrine of Vāk in Trika Śaivism by Sung Min Kim was published by DK Printworld in 2015. I wrote the prologue, which touched her. In her words: "Your poetic words about my search and research moved me emotionally. I am quite sure that the readers of my book would also awaken by the epic mind in your writing and they will open their heart to my approach ... your reference to Haeŭnsa led me to search information about Buddhist temples, through which I became convinced of the direct transmission of Buddhism from India to Gaya [kingdom]. I came across a reference to another Buddhist temple built in Kimhae. It is called Eunhasa (originally called Seŏrimsa) and located on Mount Sinŏ. It is recorded to have been built by the brother of the Princess of Ayodhya Jangyu hwa sang, who was a Buddhist monk in the 42nd year of King Kim Suro."

Bhikṣu Dowoong (aka Kim Jongwo) established the Korea Sanskrita Shiksha Sansthana in the Thongdosa Monastery and opened a Sanskrit course on 7 Mar 2009. They held the First **Sanskrit Shloka Recital** on 1 July 2012, the second on 3 Mar 2013 with the recital of Sanskrit shlokas of the Saddharma-puṇḍarīka-sutra. He held a pūjā for his publication of *Bauddha Sanskrita Vandana Sangrahaḥ* on 19 Sep 2015.

Funding by IKS-MoE

Buddhism: A Way of Values by Daisaku Ikeda and myself was translated into Korean and published by Joongangh Bo Plus, 92 Tongil-ro, Jung-gu, Seoul in June 2016. Visited Seoul (19–22 Sep 2016) at the invitation of the Korea Soka Gakkai International for its release ceremony and the inauguration of the exhibition on "The Lotus Sutra—a message for peace and harmonious Coexistence". Paid a courtesy call on the President of the Dongguk University, Dr. Han Tae Sik (Bo Kwang).

19. BUDDHISM IN KOREA TODAY

Halls in a monastery. The Main Hall (Taeungjŏn) is the central building of a monastery where the image of Lord Buddha is enshrined. *Taeung* means the great man who is enlightened and refers to the Buddha. Sometimes Śākyamuni Buddha is flanked by Kāśyapa on the left and Ānanda on the right. Kāśyapa represents meditation and Ānanda the teachings. Ānanda had a remarkable memory and specialised in the recitation of Buddha's teachings: The Buddha is placed in the centre of the hall so that devotees can circumambulate three times in clockwise direction (*pradakṣiṇā*)

The Hall of Vairocana (Taechŏkkwangjŏn) has Vairocana of the Avataṁsaka as the central deity. He preaches the truth in a universe of eternal peace and brightness (*sangchŏkkwangt'o*). Sometimes two Bodhisattvas, one representing knowledge and the other virtue, stand by his side. His universe is within the heart of man which is the pure Buddha nature. Moral nature of humanity possesses both knowledge and virtue. Vairocana is our original pure moral nature that shines as tranquility and light around the universe.

Hall of Preaching (Sŏlbŏpjŏn) was always established for preaching and ceremonies in former times. It has not been built in recent years as monasteries have been reconstructed. *Sŏlbŏp* means 'preaching'. Songgwangsa still has a hall for preaching. It is also known as Musŏljŏn. *Musŏl* means 'no talking'. It is synonymous with preaching. If a monk is overly attached to his words or to the audience, he can neither preach, nor can the audience imbibe. Buddhist teachings live and move when we preach without preaching and listen to silence.

The Nirvāṇa Hall (Kŭknakjŏn) or Hall of Amitāyus (Muryangsujŏn). *Muryangsu* is 'infinite life' (Amitāyus) and *Muryanggwang* is 'infinite light' (Amitābha). The prayer to Amita is to embrace infinite life and wisdom. It is to return to our original selves which were formed through knowledge (*muryanggwang* 'infinite light') and compassion (*muryangsu* 'infinite life'). In Pušoksa Monastery, Amita is enshrined on the western side of the hall, for his Pure Land is the western side of the hall.

The Hall of Avalokiteśvara (Kwanŭmjŏn). Avalokita's miraculous powers to eradicate all kinds of difficulties have made his prayers a folk religion. Even today faith in him is strong among Koreans. Naksansa's Hongyŏn-am, Pomunsa on Kanghwa Island and Poje-am in Namhae are particularly favoured centres. No monastery is without His hall, so deeply is He embedded in Korean consciousness.

The Hall of Arhats (Nahanjŏn). Nahan is derived from Sanskrit arhat. Sixteen arhats sit on either side of Śākyamuni in this Hall.

The Hall of Eight Episodes (P'alsangjŏn) houses eight panels of paintings depicting eight episodes in the life of Śākyamuni. They can be seen e.g. in Pŏpchusa, Sanggyesa and T'ongdosa.

The Hall of Kṣitigarbha (Chijangjŏn, Myŏngbujŏn, Siwangjŏn) enshrines Kṣitigarbha (Chijang) who has vowed to save all those suffering in hell. He holds a metal cane in the left hand to beat the doors of hell, and a shining orb in the right hand to light up the darkness of hell. He defends those standing before the King of Hell. Myŏngbu and Siwang are judges in hell.

The Hall of Maitreya (Mirŭkjŏn or Yonghwajŏn) enshrines Maitreya a hope for the future. He will save humanity through benevolent love (*maitrī*).

The Hall of Founders (Chosajŏn). Chosa is the founder monk. This hall has portraits of the founder of the monastery and of his eminent successors.

The Room of Telepathy (Yŏmhwasil) or Misosil (Smile Room) is occupied by the head monk. The Buddha once climbed his seat at a worship and sat silently looking at the audience, holding only a single flower. The audience sat quietly not knowing what to make of the Buddha's behavior. Only the saint Kāśyapa smiled broadly, understanding the Buddha's true meaning. The Buddha explained that the true Nirvāṇa had passed from him to Kāśyapa without the use of words, a lesson in the power of immediate communication or telepathy between two spirits.

The Hall of Incense (Ŭnghyanggak or Hyangnogak) is the residence of monks responsible for the maintenance of the sanctum. *Hyang* means 'incense' and refers to the duty of monks to light incense to Lord Buddha three times a day.

The First Gate (Ilchumun) when one enters a temple. It means a gate of one column that urges all who enter to carry with them a spirit uniting them to fellow humans and the Buddha.

The Gate of Caturmahārājika (Ch'ŏn wangmun) or the Gate of Deliverance (Haet'almun) houses the Four Divine Guardians who guide the reborn to the right path. The Gate of Deliverance to save (*haet'al*) those who pass through it from the worries of the physical world.

Bellfry or the Bell Pavilion (Pŏmjonggak) houses *pŏmjong* 'pure bell' with a clear sound. The four instruments (*samul*) used in the morning and evening services are: bell, drum, unp'an and fish-shaped percussion instrument.

Area of Three Silences (Sammuktang) refers to the dining room, bathroom and toilet. Speaking in these three places is prohibited.

The Lecture Hall where novice monks study religious commandments, teachings of Śākyamuni and general knowledge.

The Meditation Hall (Sŏnwon) is to train through meditation, so that the monks personally experience Buddha. There is no statue. This hall is also called *sŏmbulchang* 'the place to choose the Buddha'. The way of the Buddha is the study of oneself.

Daily life in a monastery. Buddhist monks enter the main worship hall of the monastery for offering service at 4.00 a.m. early morning and at 6.00 p.m. early evening. Every fourth Korean believes in Buddhism. There are 7,253 monasteries around the country, Buddhist monks and nuns number 27,000, and the Buddhist followers totalled about 11 million in 1982 according to the national religion census. Monks involve themselves with secular pursuits like Chinese calligraphy

Funding by IKS-MoE

to keep their mind clear of worldly thoughts. The monks conduct group services on national occasions. Many high monks conducted prayers for the multitude of victims of two Communist terrorist attacks in the 1970s. Śākyamuni and Amitābha are the most popular deities enshrined in the main worship hall. Monks toll the monastic bells in the hope that resonance will enrich all living beings and help them to break their worldly bonds. Every monastery has side shrines to the mountain spirit, and to the tutelary deity of the place. The shrine is located behind the main hall. Due veneration is paid to the mountain spirit (*sanshin*) on whose land the monastery stands. Buddha's birthday falls on the 8th of the fourth month of the lunar calendar. It is a national holiday. Candles with large paper shades are hung in the monastic yard by devotees to lighten the eternal truth in unenlightened minds. They present offerings (*naivedya*) to the Buddha, burn incense and light candles for their well-being (pl.95).

Moon Tae-jun, Producer, Buddhist Broadcasting System, has written an enlightening account of daily life in a Buddhist monastery. His narrative is cited *in extenso*. The Indian poet and ascetic Kabir would sing. "Do not go to the garden of flowers! O friend! Go not there. In your body is the garden of flowers." Thus we are advised to return to ourselves and rely on ourselves, since our minds are no different from flowers in full blossom. So it is with the enlightenment in Buddhism. Even today, people visit temples to discover the garden in their own minds. There are those who spend a day there, and those who spend a lifetime.

According to the scriptures, the ascetic is like the moon growing into its fullness. As with the moon, which gradually becomes rounder and fuller, the ascetic must learn to nurture the light of wisdom. For this goal, the first practice is meditation, an effort to calm and clear the mind, thus realizing that one's original nature is the Buddha nature.

At three in the morning, the temple awakens to the sound of a wooden gong, a ritual to cleanse the grounds before the morning service. It begins in the main dharma hall where a monk who takes care of the dharma halls and oversees the ceremonies will light candles, burn incense, and offer clear water up to the Buddha, and then recite the sutra. The monk strikes the gong (*moktak*) and chants prayers as he makes a circuit around the temple compound. The gong is struck softly at first and gradually more powerfully, so that all living beings are awakened gently rather than being startled.

The monks and devotees of the temple arise and prepare for the morning service. The sutra chanting services are performed in the early morning, again at 11.00 a.m., and in the evening as well. They begin with the striking of the four percussion instruments (*samul*)—the drum, cloud-shaped brass plate, wooden fish-shaped gong, and bell—and proceed to praising great monks who have attained enlightenment and reciting sutras to reflect upon the teachings of the Buddha.

The path of the ascetic. The monk is an ascetic who has renounced the world. He engages in meditation, learns the scriptures, and practices the proper way in search of wisdom. After attaining

Funding by IKS-MoE

wisdom, he is expected to lead people in the mundane world along the right path by sharing his wisdom with the masses.

The ascetic shaves his head and face to symbolize the removal of all destructive emotions and delusions. He then begins a new life with only three sets of clothing and an alms bowl. At first, he receives instruction from a teacher. For about six months to a year, he performs routine chores such as cooking rice, farming and gathering firewood, developing the basic temperament required of an ascetic.

There are a number of precepts that an ascetic must observe. An ascetic must not kill, steal, engage in lewd acts, lie, or drink alcohol. In addition, one must not eat when it is not time to eat, and never use cosmetics or ornamentation, lie on a comfortable bed, or own precious materials, such as gold or silver. Also, one must not accept new things from others, must eat only what one receives from others, and must not ask for more. There are hundreds of such rules, and like cool water, they are meant to wash away the impurity of your body and mind.

The ascetic studies at the seminary, a traditional educational institution which is affiliated with a large-scale monastery with a lengthy history. Here, the ascetic studies the sutras and learns the rituals. At monasteries, which are communities of ascetics, each person is assigned specific duties, such as ringing the bell, preparing tea, cooking rice, making side dishes, gathering firewood, teaching the sutras, performing rituals, or reflecting upon wrongdoing.

The practice of meditation. According to the scriptures, the ascetic is like the moon growing into its fullness. As with the moon, which gradually becomes rounder and fuller, the ascetic must learn to nurture the light of wisdom. For this goal, the first practice is meditation, an effort to calm and clear the mind, thus realizing that one's original nature is the Buddha nature. While practicing meditation, you must not speak; actually, many never lie down, but meditate night and day, for days, months, or even years.

The practice of meditating on the words and actions of the Buddha and the patriarchs, or *hwadu*, in order to compose the mind and overcome destructive emotions and delusions, is the most representative form of meditation in Korean Buddhism. In this practice, called Ganhwa Sŏn, the *hwadu* are riddles or "critical phrases" designed to penetrate the essence of things. For example: "What is it that comes and goes and speaks?" or "Does a dog have the Buddha nature?" These questions are contemplated in the innermost realm of the mind to reach the fundamental essence of things by discarding relative distinctions and value judgments, such as right and wrong, good and bad, self and others, existence and non-existence, great and small, this and that, and coming and going. This earnest introspection is a search for causes. Whether one moves or stays still, sits up or lies down, speaks or remains silent, by intensively questioning things, daily life itself becomes a practice of meditation.

Through such meditation laymen can also strive to free their minds from all discrimination and control, all delusion and argument, and return to a clean and proper mind, clearly seeing their inborn nature as that of the Buddha.

In the Chogye Order—the largest Buddhist order in Korea—more than 2,000 of its ascetics participate in three month retreats, twice a year. They are prohibited from leaving the monastic grounds and engage only in meditation. The tradition of Buddhist retreats originated in India. At first, the ascetics who had renounced the world did not remain in one place, but roamed around as they practiced. During the rainy season, though, small living things in the ground would come to the surface, so the ascetics, fearful of stepping on and harming these creatures as they traveled about, would stay in monasteries, giving rise to the tradition of retreats. In the transmission of Buddhism to China and Korea, ascetics came to remain in one place during the cold winter months as well.

The Buddhist retreat periods in Korea today are determined by the lunar calendar: the summer retreat begins on the 15th day of the fourth month and ends on the 15th day of the seventh month, while the winter retreat is from the 15th day of the tenth month through the 15th day of the first month the next year. When the two retreat periods end, ascetics are free to travel here and there throughout the world, teaching the ordinary people what they have learned from their practice. They learn from their fierce struggles with themselves and convey the teachings of the Buddha. The scriptures compare this kind of sharing to the building of a bridge or boat to enable people to cross a river. These days, a significant number of ascetics remain in their monasteries even after the retreat periods, and many serve at community welfare facilities as well.

Ascetics also practice *yŏmbul*, which means "thinking of the Buddha." This refers to bringing to mind the names of the Buddha, the appearance of the Buddha, and the mind of the Buddha. The ascetic thinks of the Buddha's actions, the Buddha's excellence, and the benefits the Buddha brings to the people. In this way, a reverence and respect for the Buddha is imbedded in the mind, which then strives to achieve Buddhahood. Objects of this practice include Buddhas like Amitābha and Bodhisattvas such as Avalokiteśvara and Kṣitigarbha.

There is also the practice of reading the sutras, which contain the teachings of the Buddha. This practice fosters understanding of the Buddha's words and clears the mind through the Buddha's teachings. By reading the sutras, one is in fact studying one's own mind. Another practice involves reciting words or verses that encapsulate the contents of the sutras. By reciting these mantras, one erases the karma of the past and cleanses the mind. These practices seek to wash away greedy, foolish, angry, and corrupt tendencies, leading one to become like the Buddha and to be reborn in a world without suffering after death.

Moderation in food. An ascetic is required to abide by strict rules in the consumption of food. The primary rule is to consume the minimum amount of food needed to sustain the body. It is not about eating as much as one sees fit, but about never eating quite enough to satisfy oneself. As such, some ascetics will eat only one meal a day, while others will not eat after noon. Most, however, will have porridge in the morning, rice at midday, and a very light meal in the evening.

Funding by IKS-MoE

After receiving one's food, one must recite the Five Stanzas of Insight: "Where has this food come from? Whose hard work has brought this food to me? I am ashamed that my virtue is insufficient to receive this food. But I receive it nonetheless as a medicine, that might abandon all desire, sustain my body, and attain enlightenment." Through this hymn, the ascetic gives thanks for the process by which the food was provided and reaffirms the resolve to practice even more diligently. It is an age-old tradition of Korean Buddhism to always eat from the same bowl, consume a small amount of side dishes, and leave no leftovers.

The path of devotees. Laymen who do not renounce the world may also engage in practice while living in the mundane world, if they take a vow to honor and respect the Buddha, the Buddha's teachings, and the monastic community. They visit monasteries to receive basic education as believers, become disciples of the Buddha, and accept a Buddhist name. They also receive precepts that must be observed in their everyday lives. Moreover, they regularly attend meetings to listen to the Buddha's words. Many experience for themselves the monastic life of monks through overnight monastic stays or three month renunciations.

Aside from the practices of meditating on hwadu, practising yŏmbul, reading and reciting the sutras, and chanting mantras, immediately confess, repent, and promise not to do so again. Just as the moon can emerge only when the clouds part, so can the pure mind be regained only through repentance.

The moon emerges as the clouds part. In Buddhism, the mind is not something that appears or disappears, so its original form is said to be like the void. Thus, allowing the mind to be at peace means to be in a tranquil state without pursuing sensual pleasure. This is part of controlling yourself, as well as your words and intentions. The tranquility that comes from proper self-restraint can lead to the attainment of vast wisdom. According to the principles of Buddhism, suffering can be eliminated through proper views, proper thought, proper speech, proper action, proper livelihood, proper effort, proper mindfulness, and proper concentration. It teaches that, through these noble paths, one can attain a perfection of almsgiving, observance of the precepts, tolerance, exertion, tranquility, and insight.

The human body naturally grows old and withers away, and in the end it must die. And the desires of the mundane world consume the human mind. The goal of Buddhist practices is thus the elimination of this suffering and the attainment of bliss and peace of mind. Ascetics most often practice bowing, an act of prostrating oneself before the Buddha. There are different types of bows, such as bowing by lowering the head with both hands brought together at the chest, and bowing by touching both knees, both elbows, and the forehead to the floor in a show of utmost respect. By repeating the same actions, one casts self aside. Bowing is a practice of the mind through the movement of the body, and practices are categorized by the number of bows performed, such as bowing 108 times, 1,080 times, and 3,000 times.

Funding by IKS-MoE

Believers who visit monasteries also bring along small creatures, such as fish, and release them back into their natural environment. This is the practice of showing love and respect for all living things. They also hold rituals to guide the souls of the deceased to a better place. The ritual, based on a worldview that sees death not as an end but passage into a new life, is meant to eliminate the deceased's wrongdoings, resentment, and bad relationships with others, thereby enabling the deceased to be reborn in a better place. The lack of distinction between life and death is a basic Buddhist tenet.

The teachings of Buddhism allow the mind to be at peace and benefit the world. Allowing the mind to be peaceful means ridding it of delusions and desires (*Koreana*, summer 2013).

Experiencing Buddhism. Stay in a monastery to experience Buddhist culture to open the mind has been attracting increasing numbers of foreigners. Barry James Anderson relates his experiences in *Koreana* 2005:80–84:

I had been attending the weekly meditation sessions and Dharma talks at the Seoul International Zen Center at Hwagyesa Monastery in northern Seoul for about a month when I came across a brochure for Musangsa Monastery. My vacation from my work was coming up and shortly thereafter, I was already booked on my return flight to Canada. I remember thinking that I found this brochure just in time. However, when I realized that I had to participate in the retreat for a minimum of seven days, I questioned if my creaking knees and back could take it. However, I decided that a "now or never" approach was appropriate and I signed up soon afterward.

Musangsa turned out to be just what I had hoped for, a quiet and serene monastery perched on the side of Mt. Gyeryongsan overlooking rice paddies and farmers' fields, far away from the noise and bustle of Seoul. After a helpful orientation session, newcomers were given gray robes to wear during the duration of our stay. Before I knew it, my retreat had begun.

I must admit the first few 3.00 a.m. wake ups didn't come so naturally, but after a couple of days I found the sound of a monk chanting with a *moktak* vastly preferable to the beeping alarm clock I was accustomed to. After a quick wash of the face, the day started with 108 full prostrations. During the first day or two, the bows seemed to take forever, but became enjoyable rather quickly. Morning and evening chants were some of the most appreciated periods of the retreat schedule. I am not sure if it was the rare opportunity to use my voice, or the energy that seemed to be generated during the chanting, which gave me such a positive reaction. The meals were intimidating at first: during breakfast and lunch, eating is done in a formal way with a set of four bowls, each with a specific function and significance. After the initial dining room jitters wore off, I started to notice how delicious and fresh the food was. Meals were eaten in silence and the effect of this is that you actually pay attention to what you are eating instead of munching away while watching TV, reading a newspaper, or doing something else to occupy your mind. Another rule followed in the dining room is that you must finish all of the food that you take, wasting nothing. This action exemplifies the simple relationship of cause and effect very clearly; careless over-indulgence when serving yourself will inevitably lead to suffering. It is very basic, but how often in our day do we stumble along in a trance of sorts, oblivious to the outcome of actions we are constantly taking?

Aside from the bowing, chanting, meals, and a one-hour work period, the days were filled with meditation sessions in the Dharma Room. Sitting meditations were usually done in 2– or 3–hour blocks consisting of 30–40 minutes of sitting or standing, alternated with 10 minutes of walking meditation. I soon learned how difficult it was to slow down the mental multi-tasking I had spent 25 years practicing. When sitting on a cushion facing a white wall, I was almost forced to observe the frequency and arbitrariness of the various thoughts and urges that popped into my mind. My desires and feelings came and went, involving everything from my upcoming travel plans to what I was hoping would be served for dinner. I asked the abbot of the monastery what I should do when I simply couldn't get away from my thinking. His answer was simple; he explained that our true self or original self, or whatever you choose to call it, is like the clear blue sky. Thinking and desires are like clouds floating through, obscuring the sky. Sometimes there are lots of clouds, and sometimes not so many, but if you are patient and simply watch the clouds without trying to push them out, then the situation will take care of itself. I took those words to heart and devoted the rest of my stay at the monastery to "cloud watching."

Other parts of the Musangsa Monastery Stay schedule included weekly interviews with the abbot, Mushim Sunim [*sunim* means monk], and Sunday Dharma talks. The interviews were a little unnerving at first, but the warm demeanour of Mushim Sunim quickly made me feel comfortable. Mushim Sunim is originally from America but relocated to Korea to follow his teacher, Seung Sahn Sunim. He was more than willing to answer questions concerning nearly anything, and did so with consideration and kindness. The Sunday Dharma talks were given by one of the resident monks and then questions were taken by Mushim Sunim. When you spend most of your day simply sitting in a cross-legged position, a few wise words go a long way. However, the best part of staying at Musangsa Monastery was that the schedule is set, so all you have to do is follow the situation, try, and be patient.

Since that crash course in Zen meditation I have returned to Musangsa Monastery for three more retreats and each time I found the experience rewarding but in different ways. The monastic staff and resident monks are friendly and eager to help in any way possible, be it with travel arrangements, medical concerns, or simple questions about experiences in the meditation room. I truly appreciate my time at Musangsa Monastery and recommend it as a direct way to experience both the natural beauty of Korea and also the time-honoured tradition of Korean Buddhism. □ □

Vladimir Saveliev, a specialist in 3D image technology, left Russia and acquired Korean citizenship. One day he happened to wander into a Buddhist monastery, where the monks were chanting sutras and sitting in quiet meditation. He could not understand a word of the sutras, but the monotone intonations gave him a sense of peacefulness. It was a profound experience. Buddhism enabled Saveliev to settle down in Korea on a spiritual level. Whenever he had free time, he would go to Jŏngtosa Monastery on Mount Chŏnggyesan. The chief monk Bogwan gave him the Buddhist name Chŏnggo. He says: "When I chant a sutra I find that my mind becomes clear and calm". Buddhism has influenced his inner self. To him life is a long journey, and he believes that with an enlightened mind you can change your attitude towards life's hardships. The natural scenery of Korea impresses him deeply, as his faith in Buddhism provides him clarity of mind and energy to contribute to the development of world-leading technology.

Lord Buddha's birthday celebrations in Korea are a major festival when the streets of Seoul overflow in a sea of oval lotus candles outside the monasteries. The Koreans have carried these lotus lanterns since the seventh century. The lotus is a symbol of purity and of spiritual emancipation. The candles represent the light of wisdom. Some 30,000 monks, nuns and devotees crowd the roads, with their lotus lanterns, to pray for health and happiness, peace and prosperity. The story of Lord Buddha's birth is pictured on the sides of monasteries as well as on many of the lanterns. The Chogyesa Monastery as the headquarters of the Chogye order, which has 1,700 temples in Korea, continues the historic tradition of Buddhism to unite the people. Korea was united in 668 through Buddhism. Buddhist monks played an important role in repelling the Japanese invasions of 1592–99. The concept of a Buddhakṣetra is the unity of the state in human well-being and happiness, *hita-sukha* of the inscriptions of Aśoka. Pulguksa Monastery was established to create the new order of a *pulguk* (which is a translation of Buddhakṣetra) to ensure the unity of the state in the affirmation of values.

Lord Buddha's birthday is celebrated in May all over Korea when the faithful put up colourful lanterns which are often made by the mother or wife in a majority of Buddhist families. There are over 7000 Buddhist monasteries in Korea and 14 million devotees. As the birthday of Lord Buddha draws near, colourful lanterns begin to appear everywhere to celebrate the joys of the people at the nativity. Millions of lanterns are lit to embellish every secluded mountain passage and valley across the nation. The climax of lantern processions crowd the main streets. Lanterns are also set afloat in rivers to drift along in sparkling streams. They carry the wishes of the faithful. From early morning, ladies throng the monasteries dressed up in festive attire. They bow down before the image of Buddha as monks chant sutras and beat wooden gongs. After the rites and sermons by the monks, ladies dance around the pagoda in the main courtyard, chanting hymns. They pray for the health of family members, for success in business, admission of children to a college, for the recovery of loved ones from illness, and so on. The lantern festival is centuries old and has borne the wishes of the people.

Dr. Charles Muller has opened a 'Korean Buddhism Information Page' http.//www.human.toyogakuen-u.ac.jp/~acmuller/Buddhism-Korean.hfml. It provides information on Korean Buddhism, Korean Buddhist painting and major monasteries in Korea.

Korea held the greatest festival of the **2520th birthday** of Lord Buddha on 6 May 1976. Monasteries from every nook of the country prayed for good luck and repented for sins committed. At predawn, some 300,00 devotees gathered at the Chogyesa Monastery in Seoul which represents

Funding by IKS-MoE

the nation's top reigning Buddhist order. The greatest pleasure for the Buddhists was that the day had been made a public holiday since 1975. Carrying candle-lit lanterns the devotees marched to the outdoor mass prayers that symbolised a march to peace and prosperity of the nation. The lantern parade has the symbolic meaning of sharing the light of Buddha's Enlightenment. In former times, each household hung the number of lanterns as it had children. The practice was called *yongdung* or *tunksok*. It was observed on the first full moon of the year during the Silla dynasty. Today Buddhism in Korea has ten million devotees, 19 sects and 5692 monasteries. Korea owes the blossoming of culture to Buddhism. The Chief Abbot of the Chogye Order in his message said: "Buddha is the light, the ultimate truth and eternal peace. In the love of Śākyamuni we learn the ideals of a Bodhisattva. Every person is born good-natured. But, in the present mechanical society, we are losing genuine humanity... Let us improve human relations by regaining human nature. Let us improve ourselves by abiding by Buddhist laws of nature." The Chogye is the largest order, with four million followers, 1148 monasteries and over 13,000 monks. The majority of monks are celibate and only a minority are married.

1968. Bongwonsa Monastery in Seoul celebrates the superlative Yŏngsanjae ceremony on *dano* day (5th day of the 5th lunar month) annually. In the courtyard of the main pavilion (daŭngjŏn) food offerings (*naivedya*) are piled up high on an altar in front of a colossal painting of the Buddha. The ritual comprises 148 different rites performed over three days. It was recreated in 1968 and designated Important Intangible Cultural Property no.50 in 1987. The rites consist of:

(i) *bŏmpae* 'chanting of Buddhist sutras to music.'

(ii) *bŏpgomu* 'drum dance' performed while playing drums, cymbals and gongs. A monk who painted the large colossal painting (*gwaebul*) used in the celebrations has been designated a living national treasure. It taken ten years to learn to arrange the food offerings. Ŏjang is the monk who presides over the ritual (pls.97a, b, 98 and 99).

The ceremony starts by striking a bell five times at 9.00 a.m. A procession passes through the main gate of the monastery holding a small palanquin with the Buddha and Bodhisattva images. The monks perform the butterfly dance (*nabimu*) and cymbal dance (*baramu*) to the sound of instruments. It is the ceremony of welcoming Śākyamuni with offerings of tea, food and the scattering of flowers. Colossal painting hung up in outdoor ceremonies is done only in Korea. It has six representations of Śākyamuni, Amitābha, Prabhūtaratna, Avalokiteśvara, and others. The monks dance in three styles which have 24 different movements. Hundreds of songs sung in Chinese and Sanskrit are an invitation to the Buddhas to come (*āhvāna*) and after service is over to see them on their way (*visarjana*). The ceremony ends with the sounds of hŏsimgok chant which is familiar to the ordinary people as it is in an easy language. The ceremony closes at dusk, and all the beautiful items are burnt in line with Buddhist philosophy that all things come to naught.

Funding by IKS-MoE

Chusok day (*śarat-pūrṇimā*) is for thanking the moon for the autumn harvest. The moon is roundest on this autumn night of the year, the 15th day of the 8th month of the lunar calendar. Young women attired in the colours of the rainbow dance around in a circle in a sonorous chorus *kanggangsu wollae*. This song and dance in moonlight picks up speed as the night wears on. Housewives set the chusok table to serve visiting men a delicacy of rice cake filled with sweetened paste (*song pyon*). It is the counterpart of India's *śarat-pūrṇimā* 'autumn full-moon' when a special milk-rice, that has been cooled and sanctified by full-moon on top of the roof, is served (pl.96).

Sanskrit music (bŏmpae). Ritual chant has an important place in Korean Buddhist rites. There are two types of chant: bŏmpae (Brahmaghoṣa, Bom = Brahmā) and yombul. Yombul 'praying to Buddha (Bul)' is a simple style of singing, sung by all Buddhist monks in their daily recitations (pl.100a).

Buddhist monks calmly chant a song in Sanskrit to engage in meditation to overshadow worldly thoughts. "The bompae serve to calm the mind within by repressing the world outside" says monk Pak. The bompae came to Korea in the 7th century. An inscription of the monument in the Sanggyesa Monastery near Kyongju reads that a monk of Silla dynasty, Sŏn master Chingam Sonsa, entered Tang Chinese dynasty as an official envoy and on his return instructed numerous monks in bompae. A legend has it that during the reign of King Shinmun (681–92), the 31st monarch of the Silla Dynasty, two suns rose in the east, causing unrest among the general public. So a royal astrologer urged the king to send for a professional bompae monk to dispel the bizarse phenomenon.

In the past, the Korean bompae was divided into three kinds: hyangpung (originated in Korea), kopung (entered by way of China) and tangpung (patterned after Tang China). Today it falls into two principal divisions—hutsori and jitsori. Hutsori, which constitutes a great majority of bompae repertory, is a basic course for beginners. Sometimes the first half of hutsori is sung rapidly in a short melodic phrase and only the other half is sung in full. The jitsori is analogous to its Japanese counterpart, the pombai. Korean bompae is more flexible than that of Japan. Jitsori, being long in duration and having a wider dynamic range, is more difficult to sing. It is often learned after a monk has mastered the hutsori. Mainly due to the long duration and the recent trend of simplification of Buddhist ritual services, it is now in danger of extinction. Making it shorter serves to obliterate its religious and musical significance.

Korean Buddhism's **cymbal dance** was performed at Pongwonsa Monastery in 1974. The accompanying chant was in Sanskrit. Most of the chants and dances are shrouded in Chinese and Sanskrit and mastered only by monks. The subtle and simple movements are aids to concentration. Buddhist chant has aided monks in their efforts to extinguish worldly thoughts for centuries. The few remaining forms are fast on their way to extinction like the chant of the dance chiming away "Om..Om" (pl.100a).

Funding by IKS-MoE

Buddhist **ceremonial music** and dances are performed during the regular 49 and 100 day memorial services for the departed. The songs used in the ceremony are known as *pom-p'ae*, sung in praise of Buddha, to calm the mind within. *Bŏmp'ae* means Sanskrit songs. They are divided into *jit-sori* and *hut-sori*. The *jit-sori*, also called *bŏm-un* ('Sanskrit melody') are difficult to sing. They are studied after a monk has mastered the *hut-sori*. All the *bŏmp'ae* texts sung in the Cymbal Dance are written in Chinese. The *ch'on-su* are written and sung in the original Sanskrit. The verses are of three kinds: Chinese verse, Chinese prose and Sanskrit mantras (*chinon* 'true words' = mantra).

The *jit-sori bŏm-p'ae* are sung in the second part of the kwae-bul-i-un ceremony. The Kwae-bul is a colossal multi-coloured painting of the Buddha and his disciples, 25 feet high and 10 ft wide. It is the most sacred object in the Buddhist service. As it is carried out of the monastery, hymn to the Vulture Peak is sung. It means: "I devote myself entirely to all the Buddhas and Bodhisattvas assembled on Mount Gṛdhrakūṭa". It continues with a solo rendition of "The Gāthā of Folding the Hands in Prayer" (*hap-ch'ang-gye*). Its translation follows:

My salutation is a flower;
My body as a vessel for an offering;
My mind fixed on truth and eternity
Praises the incense smoke as it gathers.

A gāthā is a song composed of 32 characters and is called *ko-gi-song* 'a detached stanza'. A *geya* (*chung-song* in Korean) means 'double song'. It repeats the ideas of the preceding prose.

Another gāthā in this and other ceremonies is the 'Gāthā of Bodhimaṇḍa' (*toh-ryang-gye*). It accompanies the ritual dance chak-pop which means 'observing the Dharma'. It is commonly referred to as 'Butterfly Dance' (*nabi-ch'um*).

The Bodhimaṇḍa is pure and clean with no defilements.
Triratna and Devas descend to this place (Buddha, Dharma, Saṅgha constitute Triratna).
New I recite the wonderful true words (true words means mantras).
May You protect me with Your great mercy.

Bodhimaṇḍa (v.l. °maṇḍala) is the seat of enlightenment, the spot under the bodhi tree where the Buddha sat when he attained Enlightenment (bodhi). Tibetan translates it as 'essence of enlightenment', Chinese has 'platform of the bodhi tree'. Maṇḍa 'lit. cream', figuratively 'best part, highest point', e.g. in *nava-maṇḍa-prāpte dharma-vinaye* 'when the dharma and vinaya have just newly arrived at the peak (of development)' in the Aṣṭasāhasrikā Prajñāpāramitā 225.10. Maṇḍa means 'supreme place'.

After the completion of the Gāthā of Bodhimaṇḍa, two or four monks perform the Cymbal Dance to the accompaniment of the Sanskrit song (*bŏmp'ae*) entitled *ch'on-su* 'The Dhāraṇī of the Mahākāruṇika' (i.e. Avalokiteśvara).

Three *hodol-p'um* remain. *Porye* 'Universal Worship' is sung as an interlude:

I universally worship the peerless Honoured One, i.e. the Buddha,
in the ten directions
I universally worship the honoured one free from desire and
passions, that is the Dharma, in the ten directions.
I universally worship the honoured one above all sentient
beings, that is the Saṅgha, in the ten directions.

A final Buddhist song is *hwa-ch'ong* which is an easily comprehensible text in Korean and is sung like a regional folk song.

The sequence of gāthās is: Gṛdhrakūṭa-gāthā, añjali-gāthā, bodhimaṇḍa-gāthā, Mahākāruṇika-dhāraṇī, namaskāra-gāthā and a Korean hymn in conclusion.

The *bŏmp'ae* reached Korea in 645. The Sŏn Master Chin'gam Kuk-sa of the Silla kingdom went to China in 804 as an official envoy and on return in 830 he instructed monks in *bŏmp'ae*. This Sanskrit music influenced the secular music of Korea and is one of the great vocal traditions of Korea.

Bulmu-do **'Buddhist martial arts'** have been handed down in secrecy by prominent monks since centuries. They were developed 1500 years ago by the Indian master Bodhidharma (*Talma* in Korean) on the basis of his examination of the physical acts of five animals: tiger, dragon, leopard, snake and crane. He organized martial arts after nine years of intensive asceticism. Since then, it has been practiced by monks in the deep mountains for self-defence. Cho Ja-ryong, director of the Korean Institute of Buddhist Martial Arts, has been active in spreading it in Korea. Several chapters have been opened in the USA, Canada, Japan, Hongkong and other parts of the world. Cho explains the growing popularity of the martial arts is that it develops poise and self-confidence, moral qualities and mental discipline besides physical training. Intensive Sŏn meditation is a must before entering the martial arts. The words of command in teaching to foreigners are Korean. Tranquility of the mind and martial discipline echo the Dharmakṣetra and Kurukṣetra of the BhagavadGītā.

Buddhist martial arts of *sonmudo* combine body and mind. The home of *sonmudo* is the Kolgulsa Monastery built in the 9th century by the Indian sage Kwangyu in the style of India. At the top of the monastery is a four-metre high statue of seated Buddha carved into a rock in the latter part of the Unified Silla dynasty. It was an important means of Buddhist training until the middle of the Koryŏ dynasty. It was revived by monk Yangik of the Pomosa Monastery in Pusan in our times. Monk Soljokun, his disciple, updated the ancient art by the new name *sonmudo*. It combines the physical and the spiritual, the passive and the active. Worshippers gather at the inner sanctum of the Kolgulsa Monastery at 4.30 in the morning for an early pre-dawn service. Wearing a soft jacket and pants for ease of movement, a Buddhist monk calls out instructions

Funding by IKS-MoE

in the stillness of the dark and the group moves and breathes in unison. Worshippers must fast for the entire day. There are two ninety-minute training sessions for *sonmudo*, one in the morning and another in the afternoon. The morning session concentrates on passive techniques, such as the proper method of breathing. Students learn the correct posture and technique for each stage. In the afternoons, students concentrate on the body by practising movements such as kicks, turns and yoga techniques.

Sonmudo can be divided into three different kinds of movements. *Chwagwan* refers to movements in a seated position; *ipgwan* refers to movements performed in a line; while *haenggwan* refers to positions made during movement (pl.100b).

Another key aspect of *sonmudo* is the *och ae yubob*, a series of exercises which develops flexibility in the arms legs, stomach, back and head. Strengthening the muscles in these body parts can help arrest any deterioration or deformities in the muscles or joints.

The waterfall method is an advanced form of training, by which practitioners focus completely on the movements against the sound of water, allowing them to forget their everyday concerns.

Masque drama originated in India and it was introduced in the Paekche period by way of China. Kim Chu-hyun professor of English at the Songjun University says that it gradually developed into masque plays intended to satirize the upper classes while describing the daily lives of the common people. It flourished as a folk drama enacted at farmer festivals.

Chogye order. A new Buddhist charter was adopted and a completely autonomous Buddhist organization was established shortly after the liberation of the nation in 1945. Korean Buddhism now has 16 denominations. The largest Buddhist order in Korea, Chogye accounts for some 5,000,000 out of the total Buddhist population. There are 3,721 temples and monasteries for the Buddhist faith, with a total of 17,236 monks.

On a spring day in May 1972 the chief monk Choe Won-chol of the Naksansa Monastery dreamt of an old monk resembling one of the Buddha images enshrined at the monastery. He visited Ven. Choe on three consecutive nights and disappeared after guiding him to Sinsonbong Peak. Ven. Choe 47 reported the dream to the headquarters of the Chogye Order in Seoul. The project started with donations from 18 denominations of Buddhism. Huge granite rocks weighing 700 tons were brought by land from Mount Hwangdung-san. 5,300 artisans were engaged for its construction. The six-metre high octagonal pedestal, representing the eight-petalled lotus, has a relief of Four Lokapālas and other Buddhist deities. The 15 metre high Avalokiteśvara Bodhisattva came up after six years and six months of hard work. It was formally dedicated in the presence of the Supreme Patriarch of the Chogye order Ven. Sue Ong and 5000 lay devotees at the eye-opening ceremony. After the solemnities, the Naksansa Monastery went into 1000 day prayers for national peace and security. The Naksansa was originally built in 671 by the eminent monk Ŭisang of Silla.

The Sŏn master Cho Ŭi (1786–1866) recounts his feelings on parting with the renowned calligrapher Kim Chŏng-hŭi in a poem; that concludes with the lovely image of the petals falling asleep on their stalks.

This morning spring went away with foggy rain
Hazy, my thought drizzles in the misty rain,
Sending you away, I turn around to look up at the evening sky
Lonely petals fall asleep on the empty stalks.

A famous **vegetarian restaurant** Sanch'on, located in Insa-dong in the heart of Seoul, offers monastic food which is a health food. Dishes of fried, stirred and mixed vegetables cover the table. Variety is remarkable. The owner of the hotel Kim Yŏn-shik says that Buddhist monastic food conforms to nature. Dishes are prepared with dried seasonal vegetables, with no artificial preservatives. They are in step with international food trends. Kim became a monk at Pŏmŏsa Monastery in 1961, prepared food at the most famous monasteries for 17 years, and returned to the world in 1978. He opened the Sanch'on restaurant as people enjoyed his food. The food is served in wooden dishes. Green onion, garlic and other ingredients taboo in Buddhism are not used. Alcoholic beverages are replaced by herbal drinks with exotic taste and scent. Kim has published a book *Dishes from Korean Buddhist Temples*. It has more than 200 recipes. It is to preserve monastic culture as an impotant part of Korea's cultural heritage.

Jingak order (Jap. Shingon, Skt. Mantrayāna) has been restored as a mainstream of esoteric Buddhism in Korea. It makes ascetic practices, rituals and missionary institutions a part of daily life. It was founded on 14 June 1947 by Ven. Hoidang to alleviate spiritual poverty in a life blessed with material abundance by fast developments in science. It is an embodiment of the eternal truth of dharma body (dharmakāya) and the purification of the phenomenal world by worshipping the mantra *Om maṇipadme hūṁ* and consubstantiation with Mahāvairocana and Ven. Hoidang. Meditation is done on the three levels of the physical (*kāya*), verbal (*vāk*) and spiritual (*citta*). On the body level, one makes the mudrā of Mahāvairocana. The level of speech is recitation of the mantra *Om maṇipadme hūṁ* in deep meditation. The level of the mind is identification of one's mind with the dharmakāya, as each letter of the mantra is arranged in special parts of one's body (*aṅga-nyāsa*). The order has centres for missionary work, schools, and associations for training young men and women. The centripetal point of the order is Keumgang Won shrine to commemorate the birth of the founder, the Song Jo Jeon shrine for the founder at the headquarters, and Bulsŭng Shimindang where the founder entered nirvāṇa.

Funding by IKS-MoE

Wŏn Buddhism 'Circle Buddhism' was founded in 1916 by Ven. Sotaesan (*alias* Puk Chung-bin 1891–1943) based on the principle of universal harmony. He attained supreme enlightenment at the age of 26 years, after years of moral training and spiritual search. Under the radical progress of material civilization the spiritual world of Buddhism was on the decline. He aimed at a world in which material civilization and spiritual culture are well harmonized. He stressed that there is no discrimination between monk and lay person, man and woman. In a living religion daily life and moral discipline are the same. Wŏn means a circle. It symbolises the ultimate truth of the universe, essence of Dharma and Buddha-mind. The standard is: do all things to serve the Buddha, since all are incarnations of Buddha-nature. The moral training is threefold: vinaya, prajñā and samādhi. Vinaya is practising the good and avoiding the bad. Prajñā is harmonizing general knowledge and transcendental wisdom. Samādhi is disciplining the mind to be freed from instincts. Four essentials to reform society are cultivation of independent ability, wisdom to be the first, assistance to the schooling of the poor, and respect for the self-sacrificing person for public good. Wŏn monasteries are not in mountains but are set up in cities, towns and villages. Scriptures are in the Korean language. Every rite is simplified: It has hundreds of monasteries in Korea and abroad, educational institutions and charity organisations. The circular figure called *Irwŏngsang* is enshrined in place of the Buddha statue in Wŏn temples.

Ven. Sotaesan exclaimed."Now the material world renovates, now too our minds must renew." His order was named Buddha Dharma Research Society. It was changed to Wŏn Bulkyo in 1947. Since 1962, Ven. Daesan has led the order and taught: 'the world is one, mankind is one family and truth transcendent'. The essence is a perfect circle, *wŏn*, called Il*won*sang, this dharmakāya Buddha is more than a symbol. It emphasizes Four Graces: heaven and earth, parents, one's brethren and law, and the Four Vitals. The four vitals are self-culture, intellectualism, proper upbringing of children and respect for public authority. Embracing these qualities, one should cultivate a spirit of confidence, courage, justice and sincerity. There are several hundreds of Wŏn Bulkyo worship houses in Korea and abroad. They practise Sŏn. A five-storied granite pagoda is dedicated to the founder of Wŏn Buddhism. It stands in the precincts of the order's headquarters in the city of Iri. Aside from the tremendous influence it has had upon the spiritual life of Koreans, Buddhism has also made a great contribution to the development of Korean culture. A number of ancient Buddhist monasteries are now designated national treasures, together with numerous Buddhist statues and other sculptural and architectural works enshrined therein. Monasteries located in scenic spots have also become favorite places for foreign tourists visiting Korea. It was through Korea that Buddhism was introduced to Japan in 552CE.

Buddhism owns the earlier **nature cults**. Near all Buddhist monasteries a side-shrine is dedicated to the Mountain Spirit and his attendant tiger. The Mountain Spirit is represented as on old man accompanied by a tiger. After the Republic of Korea was established, Buddhism developed into 18 sects with traditions going back to centuries. In 1977 there were 8000 accredited

Funding by IKS-MoE

monasteries with 23,480 monks and nuns, and 13,391,000 devotees. Chogye order is the largest and majority of its monasteries are cultural properties of the country. The second largest Buddhist order is a branch of the Chogye, the Taego order whose monks can marry.

Beginning of Islam in Korea. The Turkish troops helped the Republic of Korea to repulse the communists during the Korean War (1950–53). In 1955, thirty Muslims of the Turkish army initiated services at a temporary tent mosque. "Three years later, two Koreans were invited to Pakistan for the study of Islam by Inamullah Khan, secretary-general of the World Muslim Congress, who then headed the Pakistani delegation to the international conference of the Asian Peoples' Anti-Communist League in Seoul.

Pakistan's invitation marked a historical event for the propagation of Islam as one of the two Koreans, Haji Sabri Suh Jung-kil, has devoted himself to the religion.

So far (7 Apr 1975), more than 30 Koreans have been in Muslim countries following prophet Muhammad's saying to "go even to China to learn."

Another important turning point for Muslim activities here will be made with the construction of a mosque and an Islamic center to be started this May. The mosque with some 450 seats will be built for a year on 4,938 sq.m. land contributed by President Park Chung Hee. The construction expenses will be met by donations from Muslim countries.

Muslim leaders of various countries gave overwhelming support to the construction project in a meeting of the World Muslim League of Mecca in 1963. The idea was conceived at the meeting by Dato Syeod Ibrahim Bin Omar Alsagoff, consul general of Saudi Arabia in Singapur who has visited here three times. A religious school, offices and shops will be housed in the Islamic Center.

It was in 1967 that the Korea Muslim Federation headed by Suh was registered with the Culture-Information Ministry. The board of directors is composed of seven Korean members and three foreign Muslim leaders. The foreign directors are Alsagoff, I.J. Bitar an Arab trader residing in Seoul, and Maulana Syed Mohammad Jamil, president of the Holy Korean Society of Pakistan.

In support of the federation's projects, Saudi Arabian King Faisal Bin Abdel Aziz sent it $5,000 in early 1972. The king met Korean Muslim leaders in Japan in 1971 when he made a visit there at the invitation of the Japanese emperor and heard about the federation projects and Muslim works in Korea. He also sent Dr. Hamid Mitwali El-Kholy in 1972 to teach Arabic language at the Hankuk University of Foreign Studies and to instruct Islam to Korean Muslims.

The Korean federation translated 13 publications on Islamic literature into Korean and has distributed them to a number of people free of charge. Included among these are "What is Islam," "The Life of Muhammad," "Islamic Concept of Life," "Guide to Prayer," "Translation of 30th Part of Al-Quran" and "Misunderstandings of Religion" Mentioning future projects, Suh says that the federation will be more active in translating Islamic books, exchanging students with Muslim countries and reinforcing friendly relations with Muslim states.

Funding by IKS-MoE

It is worthy to remember a quotation by President Park from Koranic verses in his official speech: "An old saying from an Islamic scripture goes, 'the destiny of a people can only be solved by the people themselves, not by anyone else.' This is really a self-evident truth and a lesson to be learned from history" (Korean Newsreview, April 7, 1973).

Funding by IKS-MoE

20. BUDDHIST ART TODAY

Reproducing the glory of Silla is the mission of **Yun Kwangju** who reproduces artifacts in Kyŏngju the capital of the Silla kingdom. He believes that just imitating the original is not good enough, it should be ingrained with the grace of the age. He was infuenced by his father in choosing his path of life. His father Yun Kyong-ryol was well known for his avid admiration of everything Silla, so much so that people called him 'the last citizen of Silla'. He was fascinated by the ancient relics ubiquitous in the area and settled down in a village with a view of Mount Namsan. His son was working with his father on a miniature Mount Namsan, complete with 113 temple sites, 79 Buddhist sculptures, 63 pagodas and 9 royal tombs. It was to be displayed at the Kyŏngju National Museum.

Gold ceramics were made in ancient times for Korea's rulers to present as gifts to foreign dignitaries. **Un Chong-shik** is the first to revive gold porcelain, whose technique had been forgotten. He had vowed to make 108 thousand images of the Buddha in gold porcelain. He had already made 50 thousand in the 1970s and was determined to complete them in thirty more years. It is an extraordinary vow of lakṣa-pūjā, rare in the hurried life of today (pl.101).

Everlasting Spring of Clear Water. Kim Young-taek is a pen artist who draws tens of thousands of lines to become a powerful image. He has chosen traditional architecture as each structure is one with nature in its unassuming beauty. The ancient Koreans were careful and restrained and had no desire to show off. Kim says: "When building a house, our master architects of old viewed the land and nature as one whole living organism. Large rocks and old trees were respected and left in place rather than removed. It was forbidden to cut off or divert the flow of what they believed were the arteries and veins of the land and mountain ridges. Nature was not something to overcome but our companion to live with. I have endeavored to embody this spirit and make it apparent in my pen drawings. I wanted to show the intangible as tangible by making it alive and visible. Unlike the Western concept of perspective, Koreans made sure that the more important objects are more clearly visible, regardless of their distance from the viewer. I have adopted this as my very own Kim Young-taek Perspective" Kim draws a minimum of 500,000 to a maximum of 800,000 lines on end, at a borderline between the visible and the invisible. The mass of lines on paper emerge as a house, a bridge or a monastery (pl.102).

Kim Young-taek's is pen name is Neulsaem in Korean and Shang-chuan in Chinese. Both are expressions of his resolve to live his life like an everlasting spring of clear water. This pen name, which was given to him by the Venerable Seokjeong of Tongdo Monastery, has a deeper message of reminding him that he should always maintain an open mind and accept the world around him without preconception. The undulating tides of the ancient Korean mind in the Prabhūtaratna stupa of the first Buddhist monastery of the land can be visualised in his line drawing.

Funding by IKS-MoE

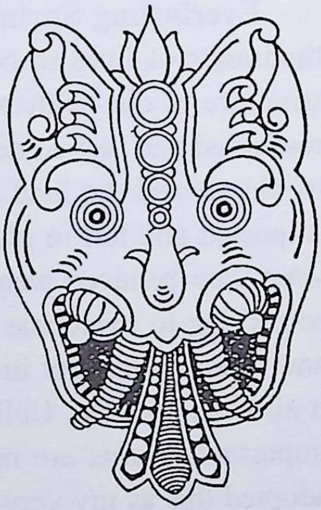
Lee Tae-seung is a devoted Buddhist artist who has been inspired by the beautiful works of the Koryŏ kingdom (918–1392) the golden period of Buddhist painting. He has tried to carry on the Koryŏ tradition of art. He started duplicating masterpieces, such as, Illustrations of the Amitāyur-dhyāna-sūtra or Thirtytwo Avalokiteśvaras. He worked on each figure, each expression, even a single lotus flower with a keen attention bordering on meditation. These two large replicas show his great power to recreate the grandest masterpieces of Buddhist art. Lee says that Buddhist art demands sensitivity, great artistic skill and a background of philosophy. The artist's goal is neither fame nor money. He wants to share his deep love for Dharma: "Buddhist paintings glow with love and the power to move anyone who has an appreciation for true beauty."

The roof-end tiles of Buddhist structures have the lotus pattern. **Kŏryo end-tiles** have a bold four-petal lotus design. Paekche tiles have lotus with six or eight petals embossed at the edges The lotus on Silla tiles has petals arranged in double layers. The best tiles come from the Unified Silla period (668–935) with 12, 16 or 18 petals. Patterns with Sanskrit OM and cloud shapes represent the *dharma-meghā samādhi* (*megha* 'cloud') (pl.103a).

The design with bulging eyes and protruding fangs has been termed a grotesque demon by Korean art historians. It is in fact *makara* who stands for knowledge. Two *makara-kuṇḍalas* or ear-rings in the shape of a *makara* "represent the two methods of knowledge, intellectual knowledge (*sāṅkhya*) and intuitive perception (*yoga*)" (A. Daniélou, *Hindu Polytheism*, 1964)

Gateways on each of the four sides of Borobudur are framed by the *kāla-makara* ornament. The visitor passes through them and proceeds to the highest square terrace. "The head of the monster above the entrance seems to devour the visitor who is reborn in a symbolic manner. ... ... The gates demonstrate in this way the initiation of the pilgrim into a new stage by introducing him to a new gallery through the kāla-makara ornament." (A.J. Bernet Kempers, *Ancient Indonesian Art*, 1959:48). Kīrtimukha at the entrance are described in Kāśyapa-śilpa 14.27. Padmapurāṇa narrates a legend about kīrtimukha (see Mahadev Shastri Joshi, *Bhāratīya Saṁskṛti-Kośa,* Pune 1964:2.48) (pl.103b).

The representations of the *kāla-makara* in Korean roof-end tiles have to be studied in detail.



Monastic painting (*danchŏng*). **Brian Barry** arrived in Korea in the cold winter of Dec 1967. He stayed in a home of a large peasant family, where he learnt that his landlady was called a 'Great Bodhisattva'. The elderly lady treated him like her youngest son, providing meals, teaching Korean word by word, doing his laundry to make him adjust to life. The monks of Wolmyŏngam Hermitage on the mountain behind the village would often visit her and would call her 'Great Bodhisattva'. She made a profound impact on Brian and it became a life-changing influence. He returned to the States but came back to his Buddhist home, lured by the clanging of

Funding by IKS-MoE

kwaenggwari 'small hand-held gong'. He studied Chinese characters to read Buddhist scriptures, practised calligraphy, and became more knowledgeable about Korea's culture than even most Koreans. He studied Buddhism in the evenings after a hard day of gong music, Chinese characters and corpoate international consultancy. In 1986 he visited Bongwonsa Monastery as an interpreter for an American architect who wanted to view the eaves of a Buddhist monastery painted with colorful cosmic designs (*danchŏng*). It proved to be another turning point in the life of Brian. The decorative patterns were resplendent as a whole, the details extremely intricate but radiant with a harmonious elegance. The paintings in the monastery enthralled him, and he set on a new journey. He sought out the *danchŏng* artist Master Manbong (1910–2006) who had been designated Important Intangible Cultural Property No.48 of Korea. When he came to the Master, he prostrated himself and expressed his ardent desire to learn Buddhist painting. The master accepted him as he had taken the Buddhist precepts and was the first Western Dharma Instructor of the Chogye order. Every day he sat on the floor and drew out thousands of line drawings. His entire body would ache, but he ignored these rigours. He continued to learn from and serve Master Manbong till his passing away in 2006.

Brian has donated his paintings to monasteries in several countries and of course in Korea: main painting at Haeinsa Monastery's Jakarta Dharma Centre, Globulsa Temple in California, White Avalokiteśvara and others to Munsusa Monastery at Boston, ink drawings to Cambridge Zen Centre at Boston, Bodhidharma to Dalmusa Monastery in Moscow, Guardian's paintings to Wonmyeongsa Monastery in Bangladesh, and to Buddhanara Monastery in St. Louis. He never thinks twice about donating a painting, that requires several months of work, to a monastery in need.

Migrant birds undertake lengthy journeys by relying on their instinct alone. Brian says that some instinct must have led him to Korea. Met a Bodhisattva, had a life-changing encounter with Buddhism and became a Buddhist painter. His studies-cum-home called 'Cave of Avalokiteśvara' is nestled in a little valley, and is filled with incense and scents of paints. His balcony opens to a Buddhist monastery. He embarks on a daily journey to the Buddhist Land of Happiness with his brushes. His life-long journey: "once you open your heart, anything is possible".

The Buddhist art of danchŏng is a rainbow of colours, born of perseverance and religious fervor. They are dazzling colourful patterns painted on the woodwork of monasteries for decoration and protection from evil forces. When Solgŏ had painted a pine tree on a wall at Hwangnyongsa Monastery, it was so real that birds were lured to nest on it. This style is done by monks of devout faith and discipline as it needs a deep understanding of Buddhism. The painter monks were called *bulmo* (Buddha's mother), even though no woman was allowed to paint danchŏng. **Mme Park Jung-pa** has challenged this tradition and become a leading woman painter of Buddhist themes. Her childhood dream was to become a great painter. She moved from Naju to Seoul in 1965. She frequented exhibitions and one day she saw a painting by monk Manbong the greatest Buddhist artist of our times. It was Vairocana of the Avataṁsaka flanked by Bodhisattvas

Funding by IKS-MoE

and guarded by Four Lokapālas. It was an eye-opening discovery for Park. A new world of brilliant colours in three-dimensional compositions were an eye-opening discovery to her who had been steeped in the aesthetics of blank spaces. She immediately set out to find the master, as the dusk was setting, on a day that would change her life. The wind chimes were jangling in the evening breeze as she arrived at the Bongwonsa Monastery cradled at the foot of a hill, in 1970. She approached monk Manbong in his studio near the worship hall and pleaded to be accepted as a student. His eyes focussed on the painting, the monk spoke: "show me how you paint". Watching her paint, he said: "come back after a week". The monk warmed gradually to Park on seeing that her determination was genuine. His first instruction was to draw lines of even width and intervals, while stooped on the floor in the meditative lotus posture. Lines went awry when her mind strayed. The second step was tracing designs a thousand times. It took 3000 tracing sheets each to learn the Four Lokapālas, Buddhas and Bodhisattvas. She trekked daily to the monastery, as ten springs came and went. It was testing for her as well as her family. Her husband threatend her 'no more temple' as the grades of her children slipped. She threatened to shave her head and become a nun. Her mother-in-law was a devout Buddhist and persuaded her son to relent. She would do all the housework as her daughter-in-law worked at the monastery. Recognition came after 15 years of hard and patient work in 1986 when she received the presidential award for her painting 'Gold-foiled Sutra of Filial Piety' that expressed her gratitude to her mentor and family. These 14 panels were done only in gold, without any colour. They took more than an year of hard dedication to complete. Depicting Buddha with the resolve of a dedicated ascetic, her face has come to resemble that of a Bodhisattva. There are rules for depicting the Buddha: the lips should be slightly parted in a compassionate smile, the robe draped over the left shoulder, and the face done after mental and emotional preparation. Layers of pigments prevents discoloration and protects the painting from wear and tear. Park sits in her village and paints. Buddhist paintings inspire a strong sense of reverence. They are painted not with the hands but with the heart. In the process of her work she experiences the joy of encountering the Buddha. She maintains her concentration by controlling her breath with the meditative *tanjŏn* controlling method.

Park has set up a studio in Seoul to teach Buddhist painting. Kim Chong-u, a monk who returned to the mundane world to learn under Park, says: "we can't make a single brush stroke without thinking twice that the painting will be an object of worship in a monastery. Painting is a form of worship." The favourite theme of Park is Avalokiteśvara in white and Thousand-armed Avalokiteśvara. Painted with cinnabar and other rare mineral pigments, they are her declaration of faith in the Bodhisattva. Her studio is filled with the subdued chant of a Buddhist sutra. She has created more than 500 paintings that hang in monasteries, and museums in Japan, USA and France.

Park Chan-soo, designated Human Cultural Asset no. 108, has created a museum devoted exclusively to Buddhist art through the ages, where the characteristics of each era and the process

Funding by IKS-MoE

of creating Buddhist sculptures is shown. It is his devotion and devout faith in Buddhism. As the Koreans say he looks like an Indian ascetic with his long beard and long hair. The museum is like a sculpture park. As we enter, there are sculptures of the triad of Skanda or Kumāra, White-robe Avalokiteśvara (*Kwannŭm*), and Maitreya (*Mirŭk samjonbul*). The museum has been built with bricks from the dismantled Liberal Arts College of the Seoul National University so that it appears antiquated. The museum has Buddhist statues and paintings from the Silla (57BC–935CE), Koryŏ (918–1392) and Chosŏn (1392–1910) periods, besides his creations of dedication to Dharma.

Park has recreated the Buddhist woodcrafts which had been fogotten. He has put his heart and soul into his sculptures, to express the deep spiritual essence of Buddhism. After his mother's death, when he was just 14 years old, he moved to Seoul from his village. To make a living to support his brothers and sisters, he worked with a wood craftsman living next door. He turned out to be the famous sculptor Kim Sung-soo. Kim produced replicas of the Śākyamuni and Prabhūtaratna pagodas of Pulguksa. Park worked at his factory for an year and went away to study. There he met Lee Un-shik and showed him a dragon-shaped ship that he had carved. Lee was amazed at his talent. Park learned under Lee's guidance. Later he met an expert Buddhist sculptor Shin Sang-kyun who had created the colossal Maitreya at Pŏpchusa Monastery, the Thousand Buddha images at Chikjisa Monastery and the large Buddha at Tongkwasa Monastery. He learnt the carving of wooden images from Shin. While collecting materials all over the country, he learnt to make Buddhist clay images from monk Haso. He wanted to breath an immortal spirit into his images like those in the Sŏkkuram Cave. The mind of Park took a new direction. Instead of creating works for sale, he visited venerated monks to acquire a sincere heart and a profound faith in the Buddha. He developed his spirituality under monk No-gwŏn who gave him the pen name Moka which means 'shoot from wood'. He encouraged Park to germinate the Buddhist spirit in the hearts of everyone. Park has been recognised as the foremost artist in recreating the forgotten tradition of Korean Buddhist wood-carving. He has lived with the chisel and hammer and any wood that passes through his hands becomes a Buddha, a Bodhisattva or a mahāśrāvaka (disciple of the Buddha). With a quick glance, he knows "whether a piece of wood would like to become a Buddha". He carves according to the characteristics of the wood, as wood inspires different feelings. Avalokiteśvara needs a smooth wood, while a Vajrapāṇi takes a tougher wood. When he carves a Buddha, he becomes one with the wood to find the Buddha within the wood. He knows the image of the Buddha is not the product of his hands, but the work of providence (pl.104).

Monk Manbong. The Buddhist style of *danchŏng* painting is a feast of colours, a manifestation of religious fervour, done with patience and perseverance, sitting in padmāsana. Monks of devout faith and of deep understanding dvere master painters who formed a time-honoured society of their own. Monk Manbong is a dedicated danchŏng painting master, He been designated Important Intangible Cultural Property no.48 (pls.106a, b and 107).

Śūnyatā. The Samsung Museum of Art, Leeum presented an exhibition on 'Void in Korean Art' (Nov 2007–Apr 2008). Lim Younju, Staff Writer of the Kyunghyang Shinmun wrote an inspiring piece on the exhibition in *Koreana* 2008:56–59. It shows the depth of Buddhist *śūnyatā* in Korean consciousness. Lim defines this śūnyatā or void as the contemporary idiom of art:

In Asian art, the term "unpainted painting" is used to express the aesthetic concept of the void. Because Asian ink paintings focus more on depicting an essence than visible forms, the void is seen as an ideal method to express a world that cannot be perceived by the physical senses. As such, the void is used to reveal an unseen inner realm, based on an approach that certain expressions can be better conveyed through omission or implication. The void is a unique philosophical principle rooted in the culture of East Asia (including that of Korea), which has long been reflected, explicitly and implicitly, in the art of this region. The void is a space that mediates between the visible and the invisible, along with accentuating the presence of visible images.

As one of Korea's most distinguished architects, Seung has accumulated an impressive oeuvre based on his architectural philosophy that centres on a 'beauty of poverty', which well reflects the aesthetics of the void. For this exhibition, to approach various works, visitors must walk across a path of white pebbles, or step onto the surface of a hardwood floor, thereby creating several kinds of natural environments within the exhibition area.

The void is without form or boundaries. It cannot be touched, perceived, or adequately described with words. In addition, it continuously re-creates the interaction between the visible and the invisible, physical and spiritual, external and internal, while shaping new relationships. Above all, imagination is what makes it possible to express the void as an aesthetic element. The void stimulates your imagination, creating a resonance between the artist and the viewer, related to infinite possibilities and interpretations.

Today, we live in material affluence but do not take the time for self-reflection. In this sense, the void is an important spiritual value that we should actively contemplate, commented Hong Ra-hee, director of the Leeum. Perhaps we can acquire a more open-minded outlook by discovering the 'empty fullness' of the void, an 'entity within nothingness'.

Ahn Kyu-chul an eminent artist has built up a unique style that seeks to fuse reality and the conceptuality of language with visual restraint. He stimulates association of ideas and fusion of objects with minimal illusion. His art is not to be sensed by sight and touch, but understood through thought. Immaterialism of conceptual art transforms a work of art into a poetic spiritual language. Physical shape is removed into an abstraction beyond. Sculpture which is material and lyrical at the same time transforms everyday life into a thinking utterance. Artist Ahn says: "People who make art have an obsession with hand labor. But the things that I make are not the doors or the pillars. I make empty space, the void. It disappears when the exhibition ends but it remains inside the minds of the viewers. I sometimes borrow the form of ready-made objects but I have no interest in modifying them to turn them into precious art objects. By re-creating these items as they are, I try to divest them of their aura. I don't want to create an aura but rather discard any aura. You could say I am aiming not for a simple arrangement of ready-made things but for nothingness." (*Koreana*, summer 2005:39–40).

Jeong Gueoi-rhi, Professor of Korean Language and Literature at the Yonsei University, wrote on the birth of sensibility and **self-illusion of modernity** in *Koreana* 2005:86:

Kim Sung-ok (b.1941) is a representative author of the so-called April 19 generation, which was instrumental in ousting the dictatorial regime of Rhee Syngman in 1960. The generation is named for the April 19 student revolution, which enabled Koreans to believe that they had the power to shape their own destiny. With this revolution, Koreans finally began to live as a people characterized by 'creative subjectivity'.

In literature, this 'recovery of self' was expressed through a wholly innovative use of language. According to the literary critic Kim Hyun, the April 19 generation includes those who were 'educated in Korean, think in Korean, and write in Korean.' The mother tongue, Korean, was thus utilized for expression of culture, as well as a medium for discovery of life and a lever for enhanced perception. In this case, language is not simply a tool for communication. The language itself serves as a framework for expressing the inner sentiments and longings of the Korean people.

Along with the birth of a sensory language, Kim's work confirmed the independence of the modern Korean people. In what the author calls 'a world of one's own,' he traces its meaningfulness and insignificance at the same time, a process best demonstrated in his short story "A Journey to Mujin."

Funding by IKS-MoE

LITERATURE CITED

Bagchi 1937
Prabodh Chandra Bagchi, *Deux Lexiques Sanskrit Chinoís*, Paris (Paul Geuthner).

Beer 1999
Robert Beer, *The Encyclopedia of Tibetan Symbols and Motifs*, London (Serindia Publications).

Fontein 1967
Jan Fontein, *The Pilgrimage of Sudhana*, The Hague (Mouton & Co.).

Ha 1972
Ha Tae-hung & Grafton K. Mintz, *Samguk Yusa*, translation into English, Seoul (Yonsei University Press).

HS2
Hanguk ui sa-chal 'monasteries of Korea', vol.2 (Sŏkkuram), Seoul, 1974.

KBA = *Korean Buddhist Art*, Korean Overseas Information Service, Seoul, 1985.

Kim 1997
Inchang Kim, *The Future Buddha Maitreya*, New Delhi (D.K. Printworld P Ltd.).

LC 1993
Lokesh Chandra, *Cultural Horizons of India*, New Delhi (Aditya Prakashan).

LC 2014
Lokesh Chandra, *The Buddhist Cosmopolis*, New Delhi (Aditya Prakashan).

Lee 1969
Peter H. Lee, *Lives of Eminent Korean Monks*, Cambridge MA (Harvard University Press).

Liebert 1976
Gösta Liebert, *Iconographic Dictionary of the Indian Religions: Hinduism-Buddhism-Jainism*, Leiden (E.J. Brill).

PDB 2014
Robert E. Buswell Jr. & Donald S. Lopez Jr., *The Princeton Dictionary of Buddhism*, Princeton University Press.

Ramachandran 1954
T.N. Ramachandran, *The Nāgapaṭṭiṇam and other Buddhist Bronzes in the Madras Museum*, Madras.

Takakusu 1896
J. Takakusu, *A Record of the Buddhist Religion as Practised in India and the Malay Archipelago by I-tsing*, Oxford.

Watters 1904–05
Thomas Watters, *On Yuan Chwang's Travels in India* AD 629–45, London.

Yang 1969
Yang Han-sŭng, Eighth-century Asia and Hyecho's travel account, *Korea Journal* 9(9).

Funding by IKS-MoE

CHRONOLOGICAL FOOTHOLDS

48	Founder of the ancient state of Karak married a Princess of Ayodhya who arrived aboard a ship. She established the capital at Gaya.
372	A Chinese monk introduced Buddhism in Kokuryŏ
384	Mallānanda brought Buddhism to Paekche.
402	Silla embraced Buddhism.
535	Pulguksa founded.
544	Hwaŏmsa Monastery of Avataṁsaka founded by Ven. Yŏngi.
551	Assembly of One Hundred Seats for the recitation of the Suvarṇa-bhās-ottama-sūtra and Ren-wang-jin.
552	Paekche introduced Buddhism in Japan.
590	Ven. Wŏngwang went to China.
600–41	Mirŭksa Monastery of Maitreya.
613–96	Won-ch'ik, a Silla monk, met Hsüan-tsang in 649. Studied Yogācāra-bhūmi with him.
617–70	Yuan-hiao.
617–86	Wŏnhyo the greatest thinker of Korean Buddhism.
625–702	Ŭisang founded the Avataṁsaka school in Korea.
625–702	Yi-siang of the Avataṁsaka school.
627–50	Āryavarman in Nalanda.
634	Bunhwangsa Monastery founded by Queen Sŏndŏk.
632–46	Mil-bon cured Queen Sŏndŏk.
645	Vinaya Master Chajang constructed the three-storey stupa (p.33).
668	King Munmu of Silla united the Three Kingdoms.
679	Temple of Four Lokapālas built according to the instructions of Myŏng-nang.
7th cent.	Shul-ch'ong invented the Yi-do script to denote case-endings in the Chinese texts.
704	HYECHO (704–787) was a native of Silla.
716	Became a disciple of Vajrabodhi (671–741) as a youth of 16 years.
724	Arrived in India by the sea route.
727	Returned to An-hsi in Dec 727. Not caring how the evil wind blows. To visit the Eight Stupas is really not easy. The Tripiṭakas have been burnt. Samarkand: one monastery with one monk. Khotan: many monasteries and monks of Mahāyāna. Hyecho's Memoir is the last account of Buddhist Central Asia.
733	Hyecho began the study of Thousand-bowl Mañjuśrī on 21 Jan 733.
741	Vajrabodhi started its translation with Hyecho as assistant. In autumn Vajrabodhi died and translation suspended.
742	Sanskrit ms sent back to India on 30 March 742.
774	Will of Amoghavajra: Hyecho is the second of my six living disciples.
780	Hyecho went to Wu-t'ai-shan.

787	Hyecho passed away.
751	Battle of Talas River: Arabs joined the Turks against China and defeated the Korean-Chinese Viceroy Ko Sŏn-ji.
8th cent.	Pulguksa rebuilt and enlarged by King Kyŏngdŏk.
751–54	Sŏkkuram built by the same master architect.
728	Musang reached Ch'ang-an. Practised meditation.
802	Haeinsa established.
1974	Avataṁsaka translated into Korean.

KOREAN AUTHORS IN THE CHINESE TRIPIṬAKA

—	Yuen-hsiao wrote a commentary on the Sukhāvatī-vyūha (Nj 1603 app. III.42).
960	Ti-kuan of the Thien-thai school arrived in China with its principal books which had been lost in China.
	He wrote T 1931 (Nj 1551 app. III.44).
960–1127	(Sung dynasty) Tsing-yuen wrote a commentary, T 1820 (Nj 1597 app. III.58).
960–1127	Commentary on Avataṁsaka T 1880 (Nj 1602 app. III.58)
1158–1210	Phu-chao of the Dhyāna school wrote on cultivating the heart, T 2020 (Nj 1648 app. III.91).
1236–1363	Dhyānabhadra (Chikong) The king of Kāñcīpura was his nephew.
	At Nalanda, his teacher Vinayabhadra told him to go to Lanka on the Śrīparvata mountain, at the age of 19. Here he did obeisance to Samantaprabhāsa who gave him the name Dhyānabhadra.
	His main interest was Prajñāpāramitā and Avataṁsaka.
	Went to China from Tibet, with a mahāpaṇḍita.
1324–26	Had audience with Emperor Yäsün Tämür, on the Onon River in Mongolia. The Emperor decreed a yearly supply of clothes and grain. He went eastwards to Korea in 1326 and did reverence on the Diamond Mountain. The Avataṁsaka says that in the ocean is a place called the Diamond Mountain.
	In China he lived in a monastery where all were Koreans.
1345	Chu-yung-kuan inscription in six languages.
1346	He built a temple, transliterated the Uṣṇīṣavijayā-dhāraṇī that is found on the Yonboksa Bell which was cast on the Diamond Mountain.
	Works of Dhyānabhadra
—	T 979 Uṣṇīṣavijayā-dhāraṇī (transliteration only).
—	T 1113a Avalokiteśvara-dhāraṇī (transliteration only).
—	T 3017 (in TZ 97 Vol.4) Iconography of Tejaprabha-uṣṇīṣa-dhāraṇī.
	Tejaprabha is Sarva-durgati-pariśodhana-tejorāja, to avert the political afflictions of the Koreans at the hands of the Mongols.
1363	Dhyānabhadra died.
1378	Inscription on the stūpa in memory of Dhyānabhadra at the Juniper Rock Monastery (Kuei-yen ssŭ).
1444	Hangül phonetic alphabet invented by scholars headed by King Sejong, composed of 11 vowels and 17 consonants.
1990	Colossal image of Maitreya to unite the country.

INDEX

A
Academy of Korean Studies 121, 135
Ado, monk ~ came to Korea in 374 19
Ahn Kye-hyon, Prof. ~ 115
Ahn Kyu-chul (artist) 182
Amitābha triad pl.22, 32a, 40
Andersen, Barry James ~ 165
Anham, monk ~ returned from India to Korea in 640 with three monks 35
arhat = nahan
Āryavarman in Nalanda 39
Asadal (sculptor of Prabhūtaratna stūpa) 22
Asaṅga *see* pensive image
Aśoka shipped gold to Korea 21
Avataṁsaka 32, 34
Ayodhya, Princess of ~ 13f

B
Baik Ryun Am 137
Bak Kunbae (wrote Sanskrit) 113, 114
Barry, Brian ~ (arist) 178
Bhaiṣajyaguru (Yakso) 88
bhūmiputra 13
birthday of Lord Buddha 167
Bodhidharma 171
bodhimaṇḍa 170
bŏmpae 'Brahmaghoṣa' = Sanskrit music 168, 169
bŏm-un 'Sanskrit melody' 170
Bongjŏng Monastery 111
Bongjŏnsa Monastery 86
Bongwonsa Monastery 168, 179
bŏpgomu 'drum dance' 168
Borimsa Monastery 76
Bosingak bell 73
brother of the Princess of Ayodhya 157
Buddhism: A Way of Values 158
Buddhist Broadcasting Station 121, 132, 136
bulmudo 'Buddhist martial arts' 171
Bulsŭng Shimindang 173
Bunhwangsa Monastery 47, 53

C
calligrapher monk 136
Chajang, Vinaya Master ~ (ca 590–658) constructed the three-storey stupa in 645 33, 34, 39, 53, 55
Chijang = Kṣitigarbha
Chijangjŏn = Hall of Kṣitigarbha 160
Chikong = Dhyānabhadra
Child Buddha pl.70
Chimyŏng, monk ~ 35
chinon 'true word' = mantra 170
Chinul, monk ~ (1158–1210) founder of Sŏn 83
Choe Won-chol, monk ~ 172
Chogye mountain 126
Chogye order 76, 163, 172
Chŏnggo (Russian monk) 167
Chŏngnimsa Pagoda 56
Ch'on-su 'dhāraṇī of Mahākāruṇika' 170
Ch'onwangmun = Gate of Caturmahārājika 160
Chosajŏn = Hall of Founders 160
Cho Ŭi, Master ~ 173
chung-song = geya 170
chusok day = śarat-pūrṇimā 169

D
Dabotap = Prabhūtaratna stūpa 65
daily life in a monastery 160
dance: butterfly ~ nabimu 168, 170; cymbal ~ baramu 168, 169; drum ~ 168
danchŏng = monastic painting 178
dharmarājikā bricks 54
Dhūpā 149
Dhyānabhadra 89f, 134, 145
Diamond Mountian = Vajraparvata
Diamond Samādhi Sutra *see* Vajra-samādhi-sūtra

Diamond Sūtra = Vajracchedikā
Divine Bell of King Sŏngdŏk = Emille Bell 71, 149
Dongguk Buddhist University 115, 118
Dowoong, monk ~ 157

E
Emille Bell 71, 149
end-tiles 178
Eunhasa Monastery 157
exhibits, description of ~ 147
exhibition of Korean Buddhist art 131 (Dec 1985) 135, 142 (Oct 1993)
eyes for my child 69

F
filial mound (hyodae) 32
Five Hundred Arhats, album of ~ 150
Five Worldly Commandments 10, 18
food, moderation in ~ 163
four lions at Hwaomsa pl.20

G
Gamsansa Monastery 70
Gandhara dress 127
Gandhāraṣaṇḍa Monastery 40, 41
Ganga Maiya 137
gold 85
Gṛdhrakūṭa hymn 170
Gŭmdangsa Monastery 28
gwaebul = colossal painting 168
Gyŏngchŏnsa Monastery 86

H
Hae Dam, monk ~ 136
Haedong Kosung Chon 'Lives of Eminent Korean Monks' 82
Haedong Yonggungsa Monastery 87
Haeinsa Monastery 73, 126
Haet'almun = Gate of Deliverance 160
halls in a monastery 159
Hangŭl script (han 'Korea' + gŭl 'letters') 107f, 125, 126
Han Sun-yang, Prof. ~ 61
Han Tae Sik, Dr. ~ 158
Han Yong-un *alias* Manhae 123
Hoe-am = Juniper Rock Monastery
Hoidang, Ven. ~ 173
Hŏsam stupa 90
Huai-hai (749–814) 84
Hui-lun, monk ~ 41
Hŭngnyun, nun ~ 21
hut-sori 169, 170
Hu vessel = kuṇḍikā 27
hwa-ch'ong 171
hwadu = riddles
Hwagyesa Monastery 85
Hwang Man Young, Prof. ~ 144
Hwangnyongsa Monastery 47
Hwangyongsa Pagoda 52
Hwaŏm = Avataṁsaka
Hwaomsa stone pagoda 32
Hwarang 18, 21, *24*, 26
Hyangnogak = Hall of Incense 160
Hyecho 61f, 124
Hyeŏp was at Nalanda 39, 40
Hyeruyu, monk ~ stayed at Ciñcā-vihāra in Amarāvati and then moved to Gandhāraṣaṇḍa 40
Hyŏngak, monk ~ at Mahābodhi 40
Hyŏnt'ae at Mahābodhi 40
Hyōnyu, monk ~ made a pilgrimage to India 41

I
I do not know (poem) 123
Ikeda, President Daisaku ~ 157
Ilchumun = First Gate 160
incense burner (7th cent.) 60
Indra and Brahmā 112
information page on Korean Buddhism 167
Ingaksa Monastery (where the Samguk Yusa was written) 64
inscription on Dhyānabhadra's stupa 94
inverted bowl (pokpal) 56
Iryŏn, monk ~ 16
Islam 175

J
Jangyuhwa sang 157
jingakgong = mantrayāna
Jingak order 130, 173
jit-sori 169, 170
Jungangtap Pagoda 73
Juniper Rock Monastery 91, 134, 145

K
Koktŏk, monk ~ 35
kālamakara 178
Kamunsa Monastery pl.42
Kapsa Monastery 19
kaṭaka mudrā 86
Keumgang Won Shrine 173
Kim Dae-sŏng, Prime Minister ~ 148
Kimhae 16
Kim Hai-jin and Prof. RaghuVira 173
Kim Kwang-tae, monk ~ 131
Kim-kyang-kyong = Vajracchedikā 150
Kim Kyung-sun (my guide) 139
Kim Sung-ok (author) 183
Kim Sung-soo (sculptor) 181
Kim Suro, King ~ 15
Kim Yang-shik (poetess) 121, 136
Kim Yŏn-shik 173
Kim Young-taek (artist) 177
Kolgulsa Monastery 171
Koransa Monastery 85
Korea (from Koryŏ) 24
kṣatriya (king of Korea is a kṣatriya) 14, 40
Kṣitigarbha (Chijang) statue on Sunrise Rock pl.69
Kukkuṭeśvara 17, 39
Kŭknakjŏn = Nirvāṇa Hall 159
Kŭmgangsan = Vajraparvata 110
kuṇḍikā of Maitreya 26
Kunwi Cave Monastery 64
kwae-bul = colossal painting 170
kwaenggwari = hand-held gong 179
Kwanchoksa Monastery 29
Kwanŭmjŏn = Hall of Avalokiteśvara 159
Kwanŭm Posal = Avalokiteśvara Bodhisattva 70
Kyei-rim ‘Cook-woods’ = Korea 39
Kyung-gook Monastery 134
Kyŏngu 138, 154, 129 (National Museum of ~)
Kyŏmik, monk ~ came to India 35
Kyŏngdŏg, King ~ 22

L
Lamaist and Korean architectural elements 86
Lee Jong-ki (wrote on the Princess of Ayodhya) 14
Lee Tae-seung (artist) 178
Lew Hyuck-in, Dr. ~ 134
Lives of Eminent Korean Monks 81
Li-yen 17
Lotus Sutra 22

M
Maitreya 26f, 154 (painted by Kim Inchang)
Mallānanda 19, 20
Manbong, monk ~ (painter) 181
Manhae, monk ~ (1879–1944) 11, 121
Mañjuśrī (Munsu) Shrine 54
Mantrayāna (Jingak-gong) 115, 130, 173
map of Korea 10
martial arts 171
masque drama 172
meditation, practice of ~ 162
meditation retreat 84
Mikyung Shin, Miss ~ 154
Mirŭk = Maitreya
Mirŭkjŏn = Hall of Maitreya 160
Mirŭksa Monastery 48, 51
Mirŭksegyesa Monastery 77
Misosil = Smile Room 160
modernity, self-delusion of ~ 183
monastic painting 178
moon emerges 164
Mountain Spirit 174
Muhak, monk ~ 91, 134, 146 (disciple of Dhyānabhadra)
Munsu = Mañjuśrī

Munsusa 'Mañjuśrī Shrine' 54
Mukuri 17
Muryanggwang = Amitābha 159
Muryangsujŏn = Hall of Amitāyus 159
Musangsa Monastery 166
musŏl = no talking, no words
Musŏljŏn = Hall of No Words 22
Muwisa Monastery 53
Myŏngbujŏn = Hall of Myŏnghi the Judge 160

N
nabi-ch'un = butterfly dance 170
nahan = arhat
Nahanjŏn = Hall of Arhats 159
Naksansa Monastery 173
Nalanda 42f (detailed description by Hui-lun), 70 (seven Korean monks), 83 (Arinapolma studied), 145
Naong, monk ~ 135, 144, 146
nature cults 174
Neulsaem (artist) 177

O
Ojin (from Poland) 85
oldest book 87
Om 128, 136, 151
Om maṇipadme hūṁ 173

P
pagoda, symbolism of ~ 58
Pagoda of No Shadow 22
pagodas, types of ~ 52
painting 168 (colossal ~), 79 (~ of Koryŏ)
P'alsangjŏn = Hall of Eight Episodes 159
Park Chan-soo (artist) 181
Park Jung-pa, Mme ~ (artist) 179
Park Ki-jong 126
Park Pilyoung, Miss ~ 155
Pasa Stone Pagoda 15
pensive image 30
Pi-ru = Vairocana 67
Pohyŏn = Samantabhadra
Poland, Ojin from ~ 85
pŏmjong = pure bell 160
pŏmjonggak = Bell Pavilion 160
Pomosa 'Brahmanic Fish Monastery' 57
Pomunsa Monastery 70
Pongwonsa Monastery 169
Popchusa Monastery 29 (Maitreya erected in 1990)
Pŏphŭng, monk ~ 20
Princess of Ayodhya's brother 157
Pulguksa Monastery 21, 118, 129, 138
Punhwangsa stupa (634CE) 138
Pusŏksa Monastery 57, 59, 88, 159

R
recitation, Buddhist ~ 120
riddles 162

S
sahasrāra-cakra 119, 136
Sajasa Monastery 50
Samantabhadra = Pohyŏn
Samarkand 61
Samguk Yusa 15
Samhwasa Monastery 54
Sammuktang = Area of Three Silences 160
Sanggyesa Monastery 169
Sanskrit hymns (bŏmpae) 139, 168, 169, 170, 171 (Sanskrit music reached Korea in 645CE)
Sanskrit was spoken on the Diamond Mountain 11, 110
Sanskrita Shiksha Sansthana 157
Saptarṣi *see* Seven Stars
śarat-pūrṇimā 169
sattu grinding stone 134
scriptorium of gold sutras 80
Sea, Guardian of the ~ 116
Sea King (Varuṇa) 88
Sejong, King ~ (r. 1418–50) 107
Seung Sahn, monk ~ 85
Seven Stars, Temple of ~ 126

Funding by IKS-MoE

Shadowless Country = India 40
Shin Sang-hyun (sculptor) 181
Siddham script 122
Sinclair, Kevin ~ 139
Siwangjŏn = Hall of Judge Siwang 160
Skanda 111
smile, Paekche ~ 85
Sŏ Chŏng-ju (poet) 47
Sŏdong 48, 49
Sŏdong yo 'song of Sŏdong' 48
Sokka-t'ap 'Śākyamuni-stūpa' 65
Sŏkkuram 64f, 119
Sŏkpulsa 'Stone Buddha Monastery' = Sŏkkuram 67
sŏlbŏpjŏn = Hall of Preaching 159
Sŏl Jŏkson, Sŏn monk ~ 139
Sŏndŏk, Queen ~ (r. 632–47CE) 47 (her monologue), 53
Sŏngdŏk, King ~ (r. 702–37) 70
Songgwang Monastery 111
Sŏnhwa, Princess ~ 48, 50
Sŏnjae = Sudhana
Sŏn meditation hall 119
Sŏn monastery on a mountain top 121
sonmudo = Buddhist martial arts 171
Sŏnwon = Meditation Hall 160
Sotaesan, Ven. ~ (founder of Wŏn Buddhism) 174
śrīvatsa 152
stone bricks 138
Stairways, Blue Cloud ~ 22, White Cloud ~ 22
stupa *see* pagoda
Sudhana (Sŏnjae) 32, 119 (scroll of his pilgrimage)
Sue Ong, monk ~ 172
Suh Ton-kak, Dr. ~ (on pilgrimage to India) 133, 135
Sundo, monk ~ brought Buddhism to Korea in 372CE 19
Sung Min Kim (Voice of the Void) 157
sunim 'monk' 166
śūnyatā 182
sūtra transcription 69

T
Tabot'ap = Prabhūtaratna-stūpa 65
Taechŏkkwangjŏn = Hall of Vairocana 159
taĕdok = bhadanta 35
Taeungjŏn = Main Hall of Śākyamuni 22, 159
Tagore, Rabindranath ~ 11, 118
Tagore Society of Korea 121
Talma = Bodhidharma 171
T'apsa Monastery 111
Tejaprabha-uṣṇīṣa-dhāraṇī (to cure diseases) 90
Textual School (kyojong) 79
Thousand-bowl Mañjuśrī 61
thousand lotus lanterns *see* sahasrāra-cakra
Three monasteries represent the Triratna in Korea 128
T'ongdosa Monastery 55
Toyotomi Hideyoshi 24
Trāyastriṁśa heaven 68
Tripiṭaka Koreana 75
Tukhara Monastery = Gandhāraṣaṇḍa 41
two-tiered stūpa on the head of Maitreya 28

U
Udakacandra Avalokiteśvara 53
Ŭich'ŏn (patriarch of Avataṁsaka) 60
Ŭisang, monk ~ (625–702) 20, 33, 35, 37 (founded the Avataṁsaka School), 57, 59, 66
Uiyŏn, monk ~ 21
Un Chong-shik (artist) 177
Ŭnghyanggak = Hall of Incense 160
Unjusa Monastery 81

V
Vairocana (Piru) 67, 119
Vajracchedikā (written as a stupa) 150
Vajradhātu Vairocana 119
Vajraparvata (Kŭmgang) 110
Vajrasamādhi-sūtra 23, 36

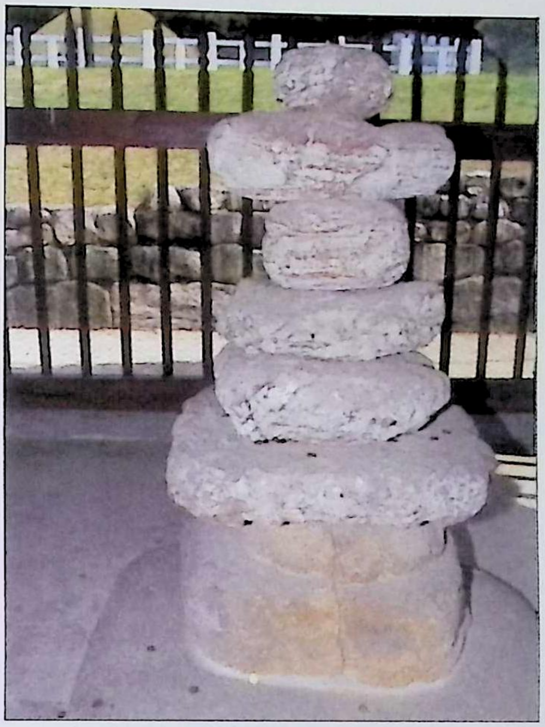
Funding by IKS-MoE

Varuṇa 88
vegetarian restaurant 173
Vladimir Saviliev 166
void in Korean art 182

W
waterfall method 172
Whŏamsa = Juniper Rock Monastery
White Lotus Hermitage (Baik Ryun Am) 127
Willow Avalokiteśvara 151
Wolkwang, monk ~ 10
Wŏnan, monk ~ 24
Wŏn Buddhism 174
Won-ch'ik 40, 46
Wongak Monastery 110
Wŏngwang, monk ~ 23
Wŏnhyo (greatest thinker of Korean Buddhism)
    23, 35, 53, 54, 66

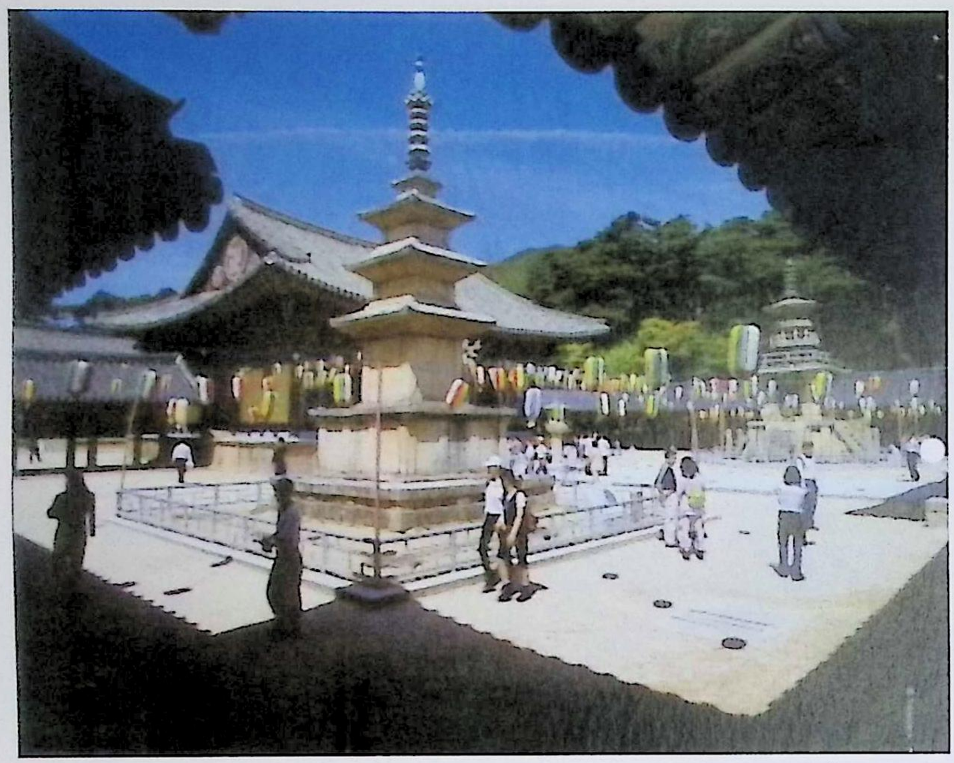
Y
Yakso = Bhaiṣajyaguru
Yang Han-suk, Dr. ~ 134, 137
Yang Han-sung, Prof. ~ 90, 123
Yangik, monk ~ 171
Yangyu Kwanseum = Willow Avalokiteśvara
Yi dynasty 146
Yi-shun, Admiral ~ 24
Yŏnboksa Bell 89
yombul = praying to Buddha 169
Yŏngi, monk ~ 33
Yŏnhwasil = Room of Telepathy 160
Yun Kwangju (artist) 177

* * *

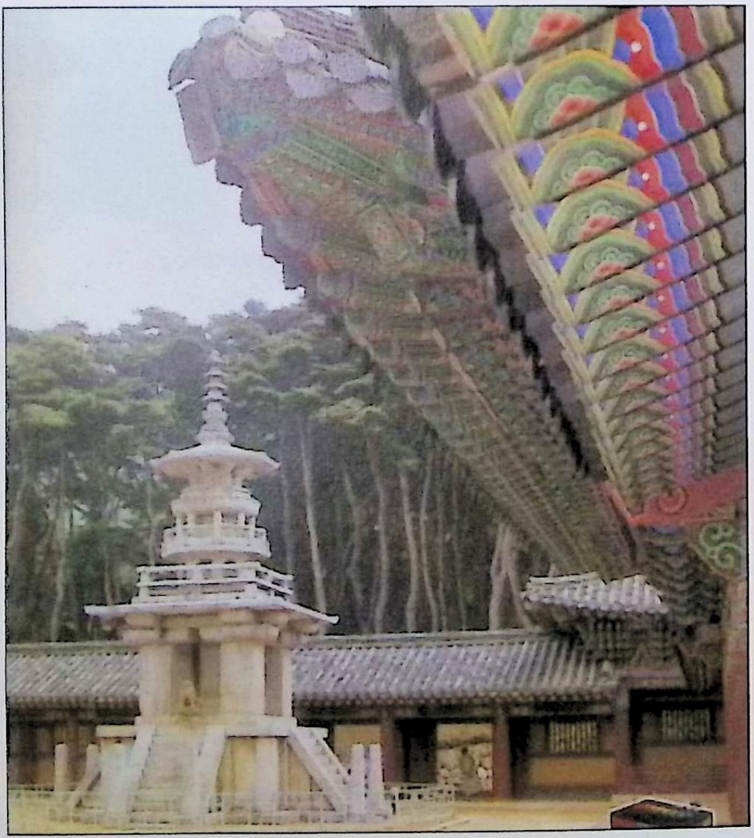


1. Pasa stone pagoda brought by the Princess of Ayodhya to Korea. Its stones are not Korean. Described on p.15.

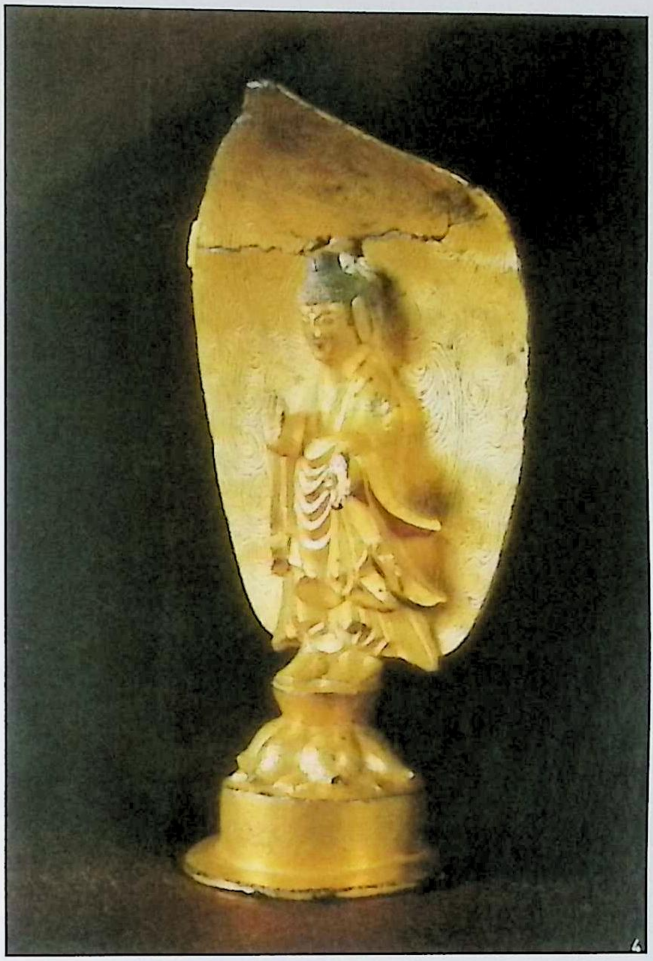
2. Pulguksa Monastery at Kyŏngju the capital of the ancient Silla kingdom. Adorned with lovely maple trees, this magnificent monastery was built to embody the people's ardent desire to establish a kingdom (*guk*) of Buddha (*pul*) in this land. Described on p.21.



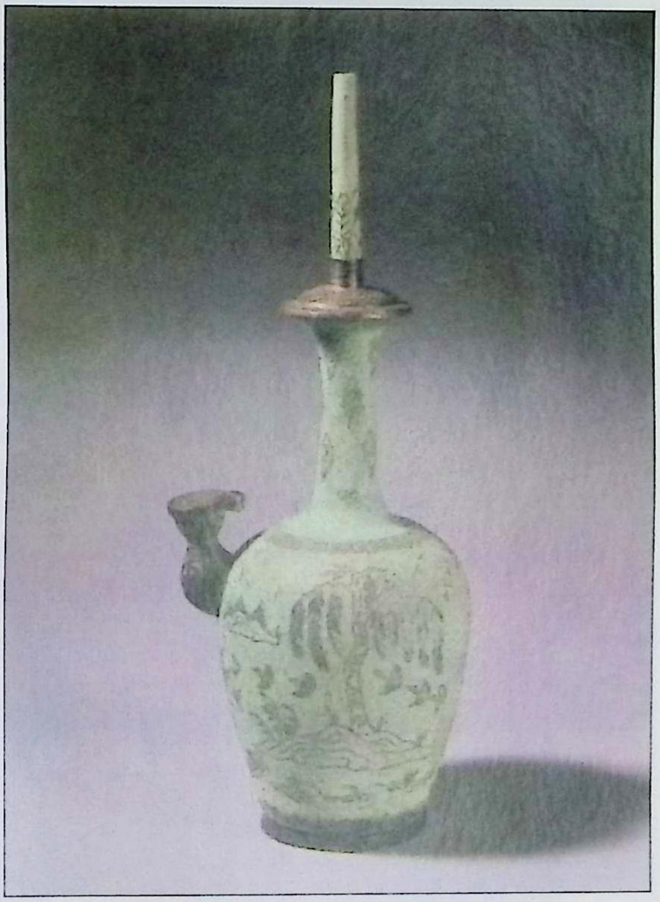
3. Śākyamuni stupa in the Pulguksa Monastery. The two stupas of Śākyamuni and Prabhūtaratna are from the Lotus Sutra. Described on pp.21, 23.



4. Prabhūtaratna stupa at the Pulguksa Monastery. Described on pp.21, 22.



5. Gilt bronze image of the Buddha.
   Inscribed with the date 539CE.
   National Treasure no.119.

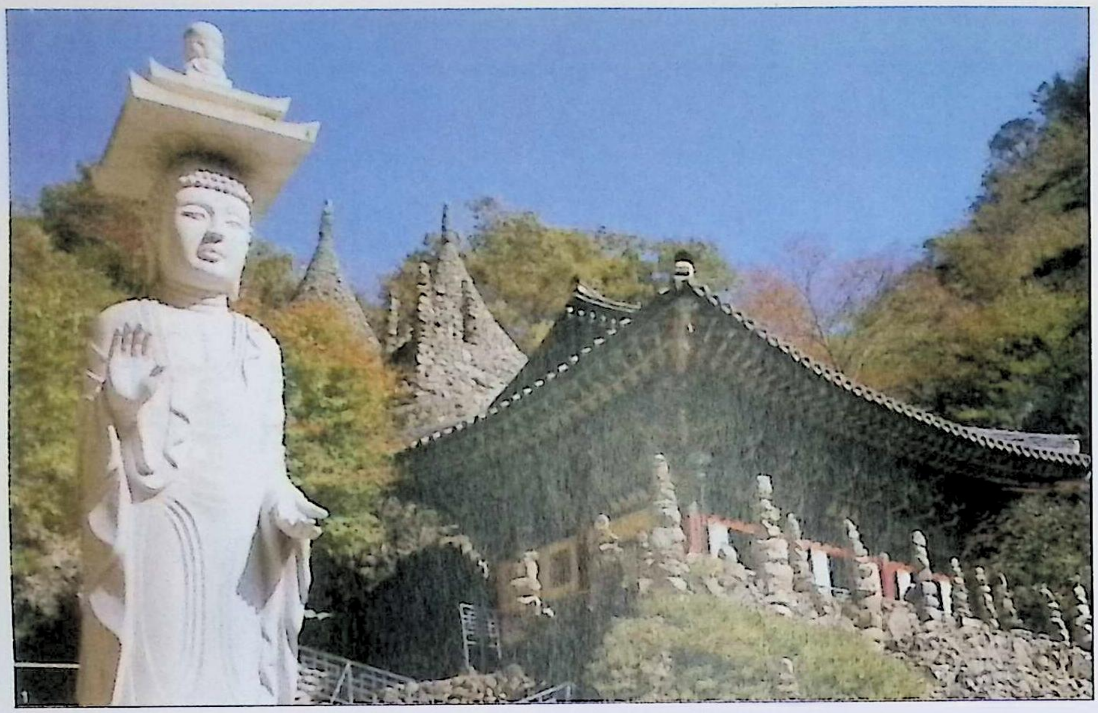


6. Silver inlaid bronze kuṇḍikā in the National Museum of Korea, Seoul.
   Koryŏ (918–1392).
   National Treasure no.92.
   H 37.5 cm, D of body 12.9 cm.
   Described on p.27.

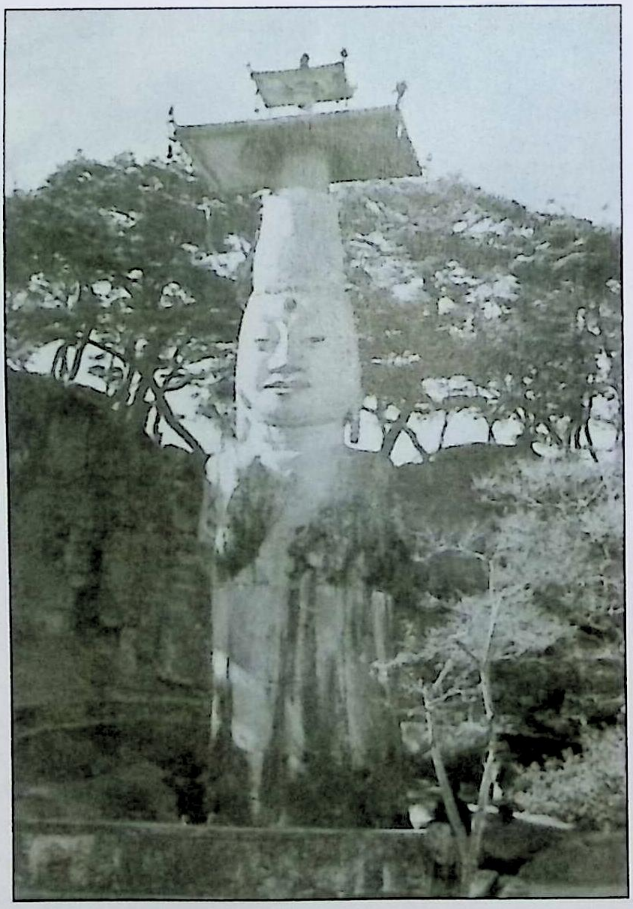
Kuṇḍikās were made in great quantities during the Koryŏ period (918–1392), but none is more beautiful nor more masterfully rendered than this patinated bronze piece with inlaid silver designs.

The riverside scene depicted with silver wire is a motif often found on Koryŏ celadon ceramics and obviously represents an idealized world of yoga.

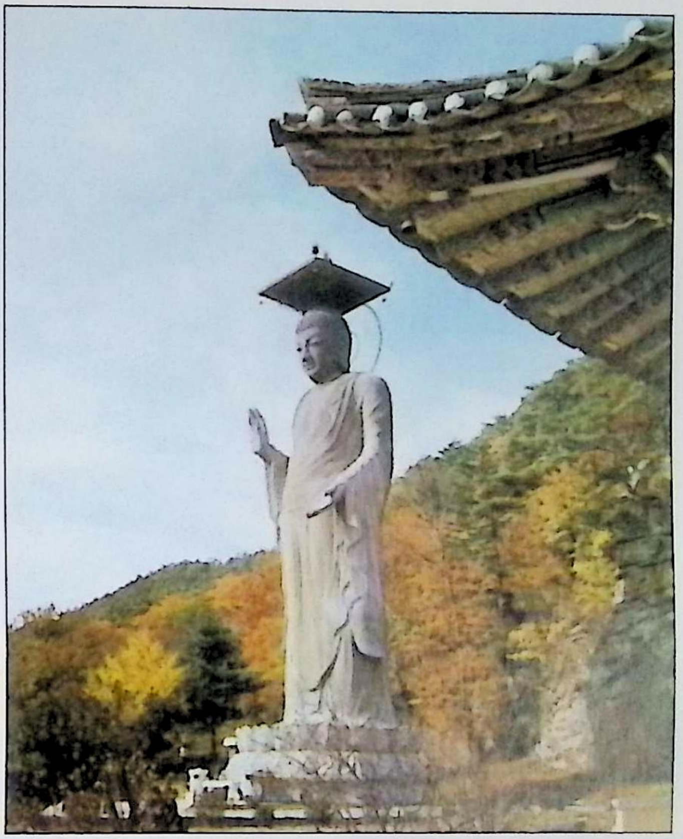
Funding by IKS-MoE



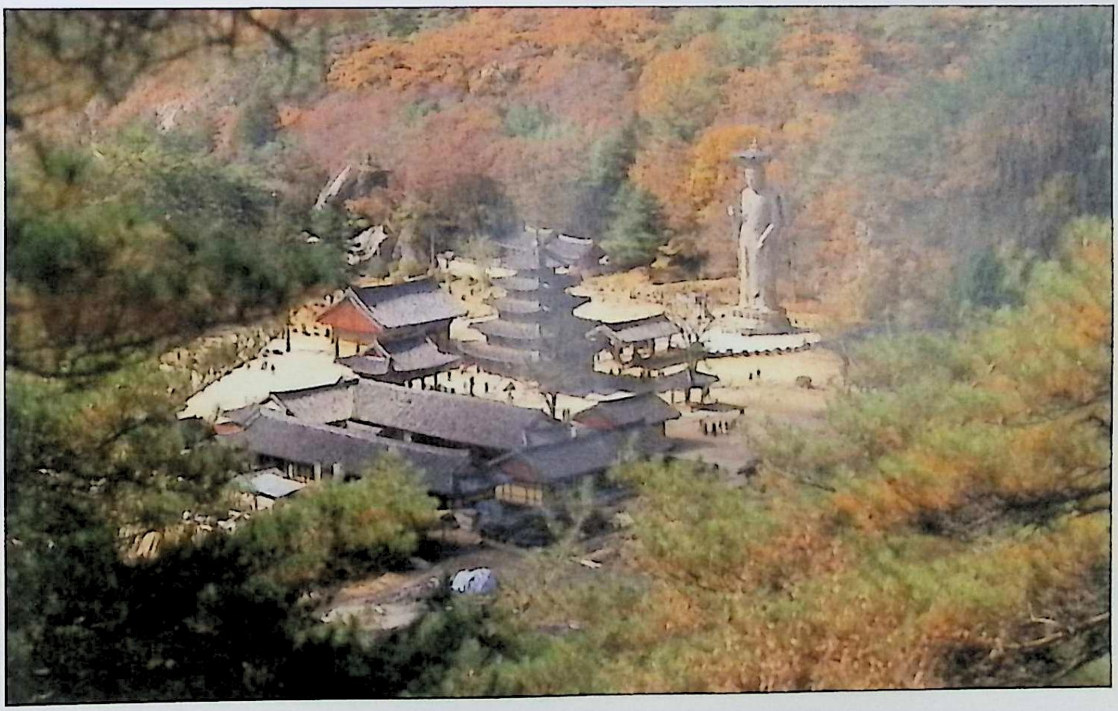
7. The statue of Maitreya at Gŭmdangsa Monastery. Described on p.29.



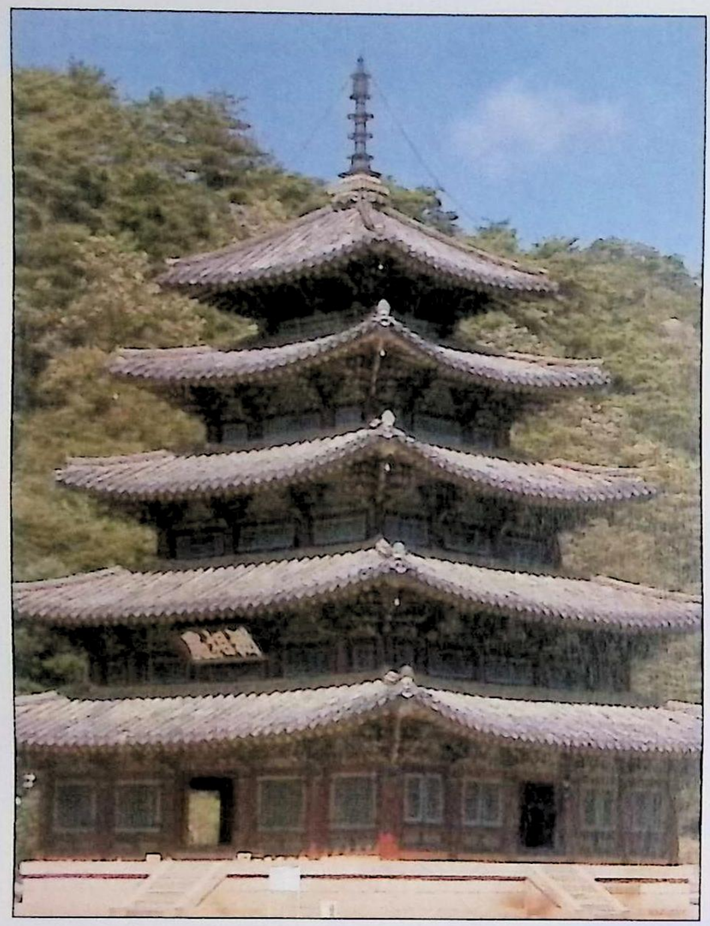
8. Maitreya at the Kwanchoksa Monastery. 10th century. Described on p.29.



9. Image of Maitreya. Described on p.29.

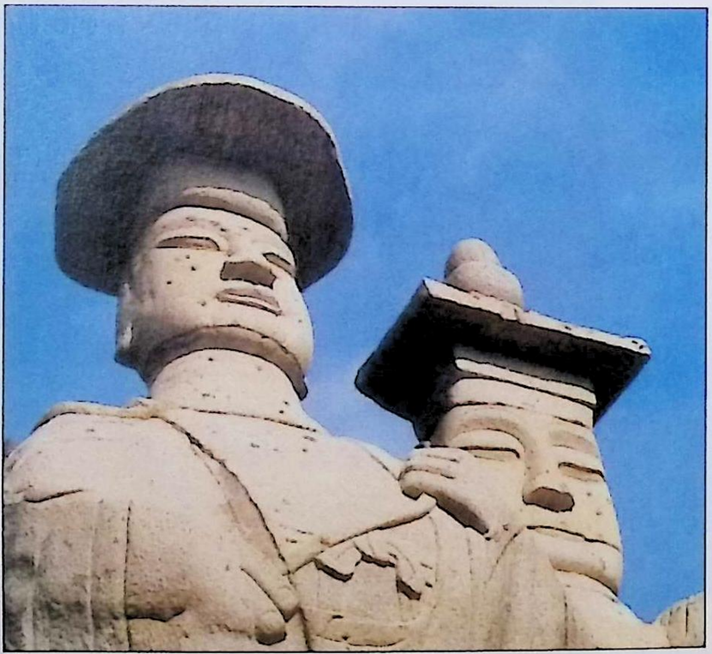


10. Image of Maitreya. Described on p.29.



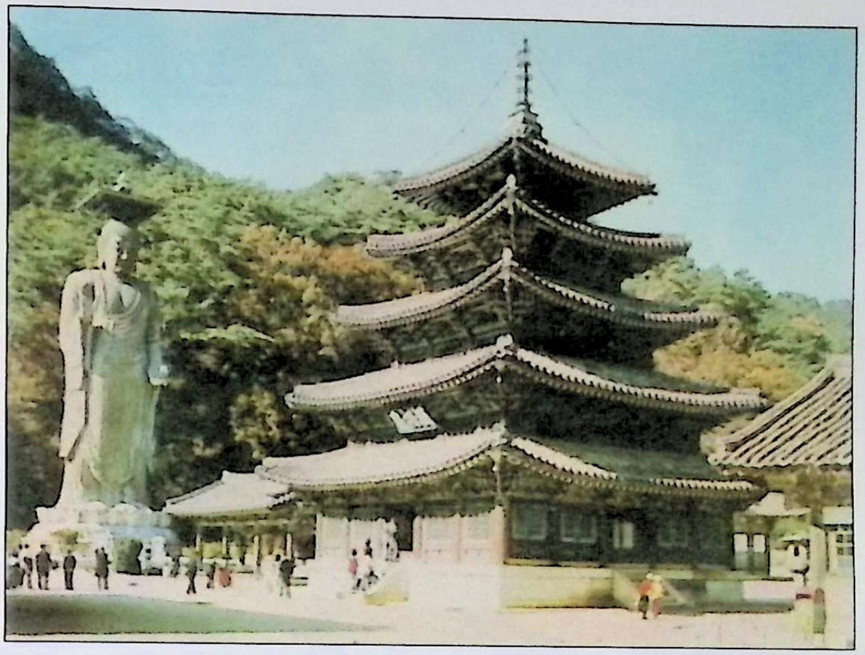
11. Hall of the Eight Episodes of the Life of Lord Buddha (P'alsangjŏn) of Pŏpchusa Monastery.
Chosŏn, 1626, National Treasure no.55. H 65m.
Mt. Songnisan, Poun-gun, Ch'ungch' ŏngbuk-do Province.

This is the only wooden pagoda still standing in Korea. The stone base on which it stands was constructed during the United Silla period when the monastery was established. The present five-story building was rebuilt after the Japanese invasions of 1592–98 when the original was destroyed by fire. Described on p.30.

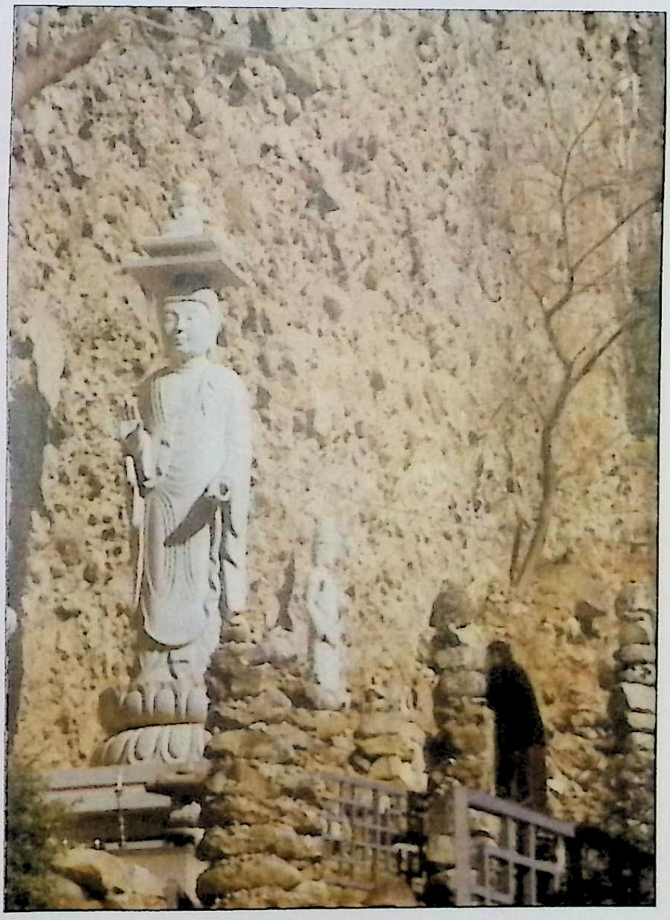


12. Two-tiered stupa on the head of Maitreya.
Described on p.28.

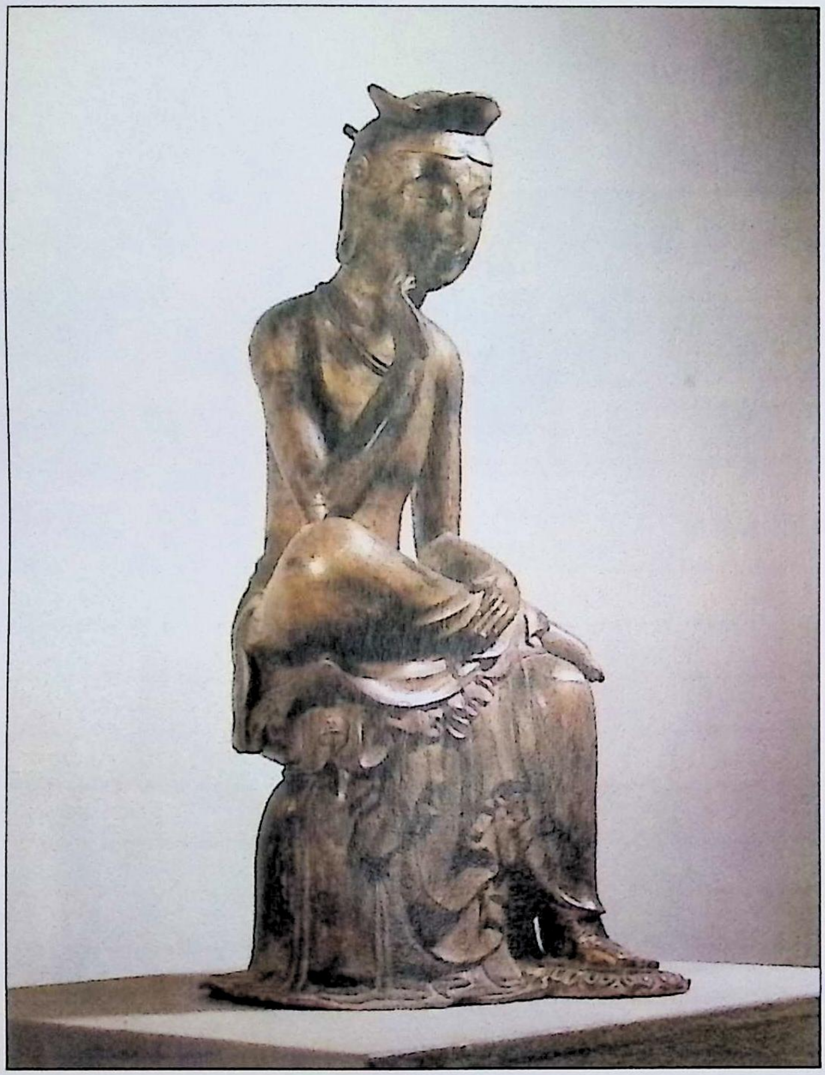
Funding by IKS-MoE



13. Maitreya at Pŏpchusa Monastery.
    Described on p.29.



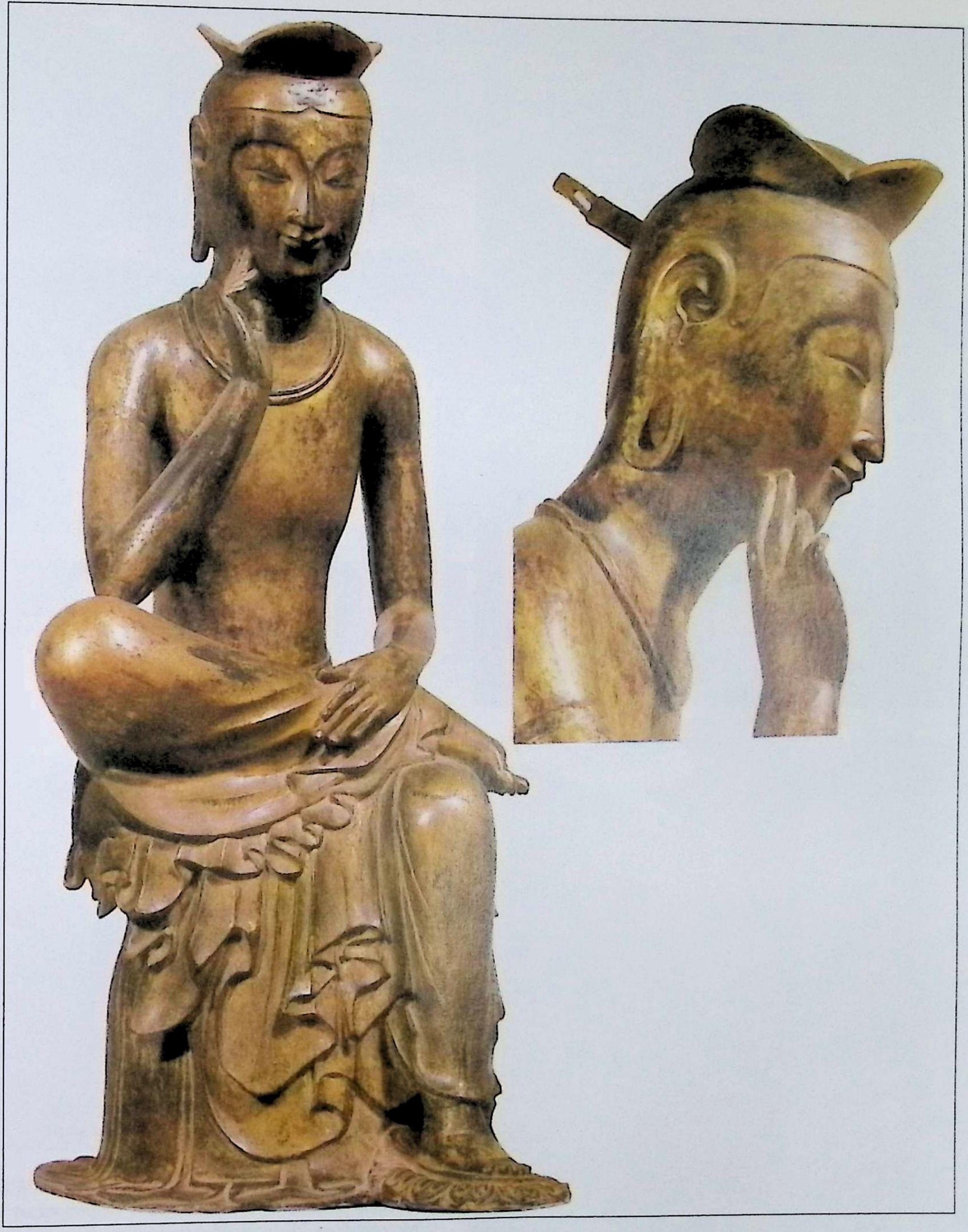
14. Maitreya at T'apsa Monastery.
    Described on p.111.



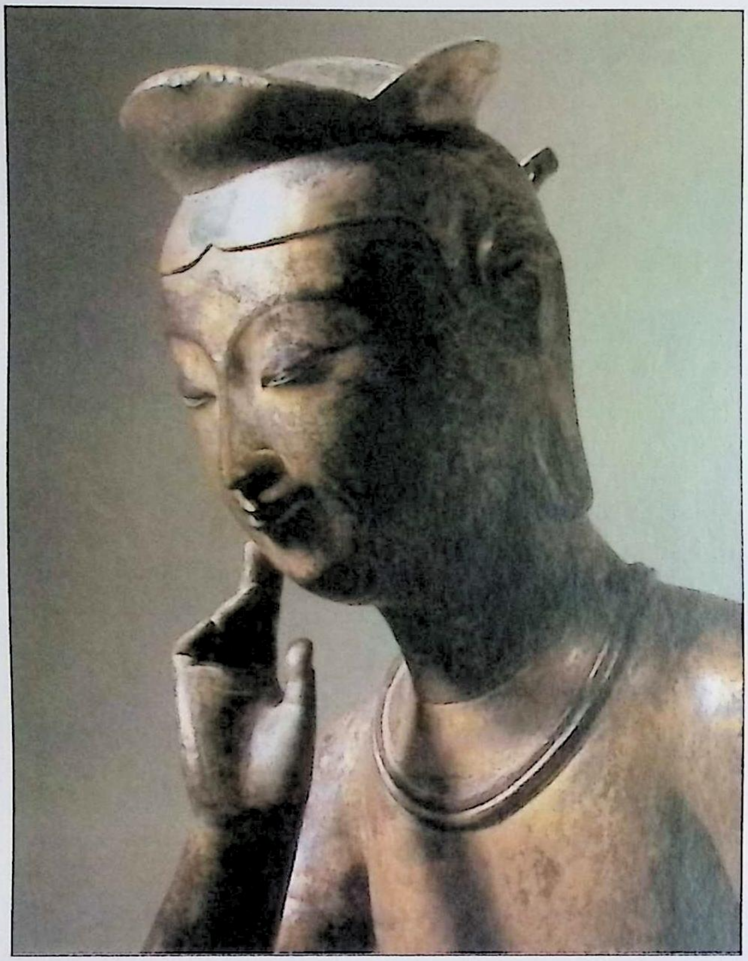
15. Gilt bronze seated Asaṅga. Silla, 7th century.
National Treasure no.83. H 93.5 cm.
National Museum of Korea, Seoul.
Described on p.30.

This figure in a pensive pose is one of Korea's finest gilt bronze Buddhist images. The naked torso which shows the beauty of the body and the blissful expression of the face are its most noteworthy features.

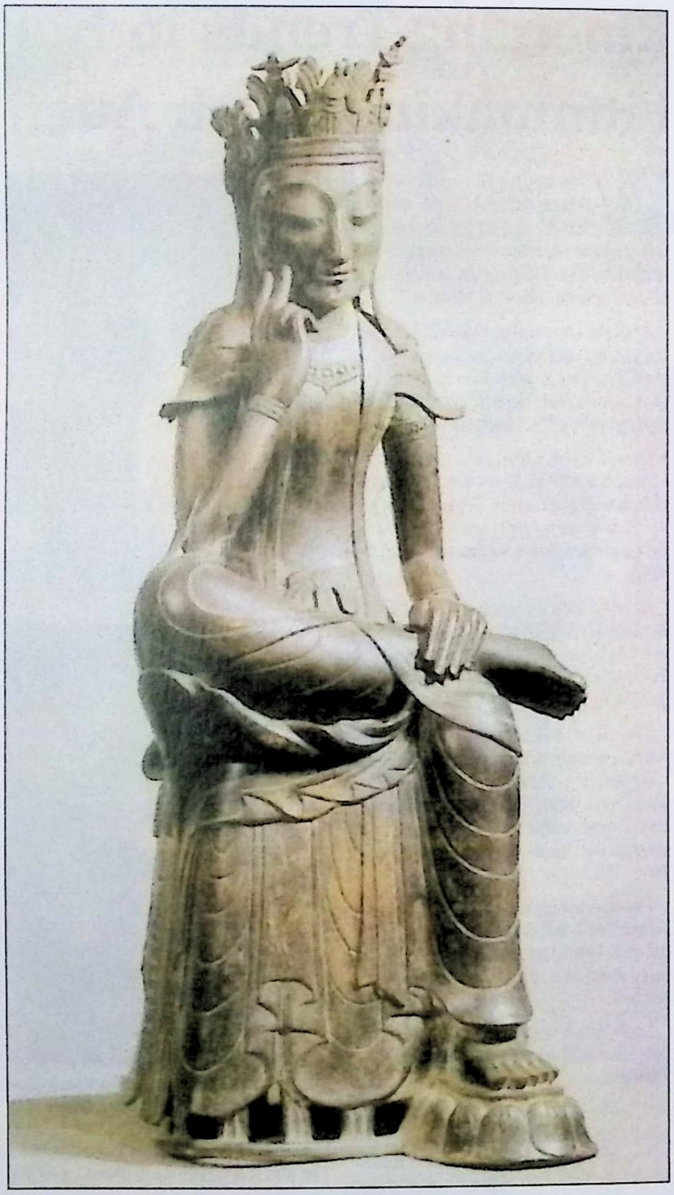
Funding by IKS-MoE



16. Details of the gilt bronze seated Asaṅga (no.15). Described on p.30.

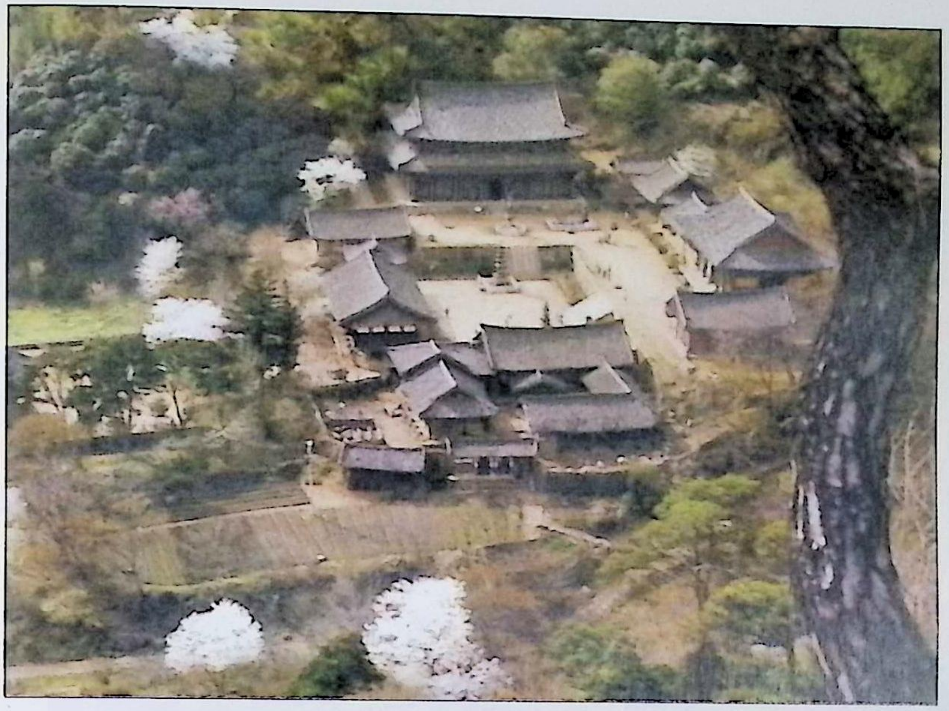


17. Gilt bronze seated Asaṅga (detail of no.15). Described on p.30.

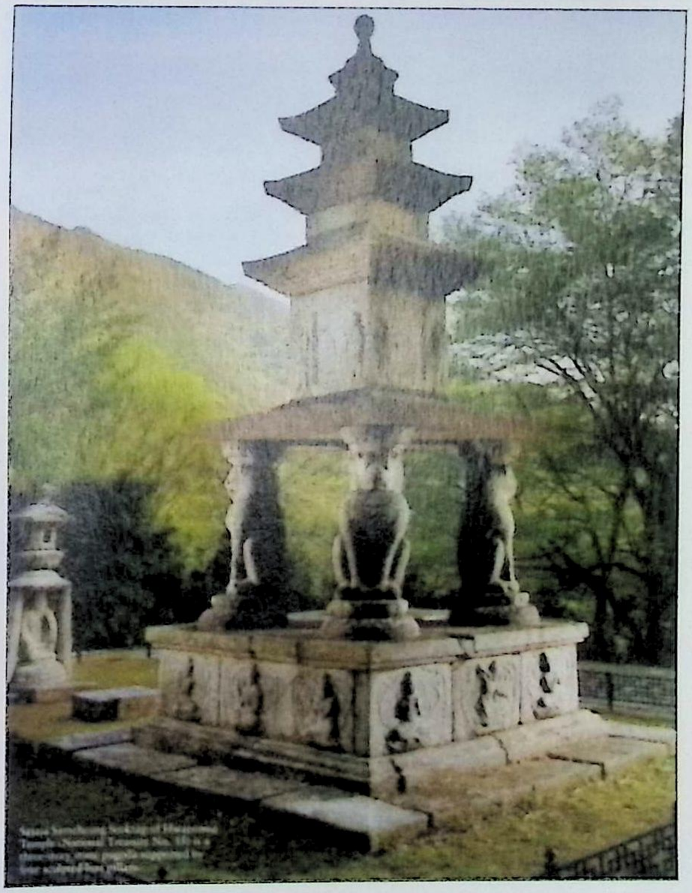


18. This 6th-century seated gilt bronze Asaṅga statue was one of the Korean treasures displayed at the Metropolitan Museum of Arts in New York in 1998. Described on p.30.

Funding by IKS-MoE

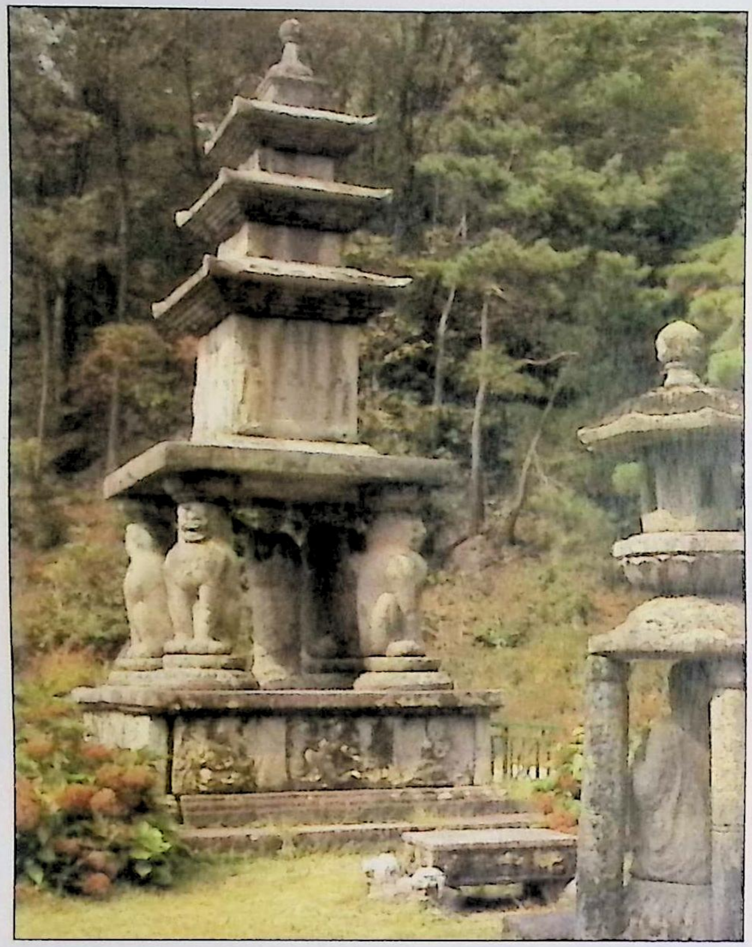


19. Hwaŏmsa Monastery of the Avataṁsaka school. Described on p.33.

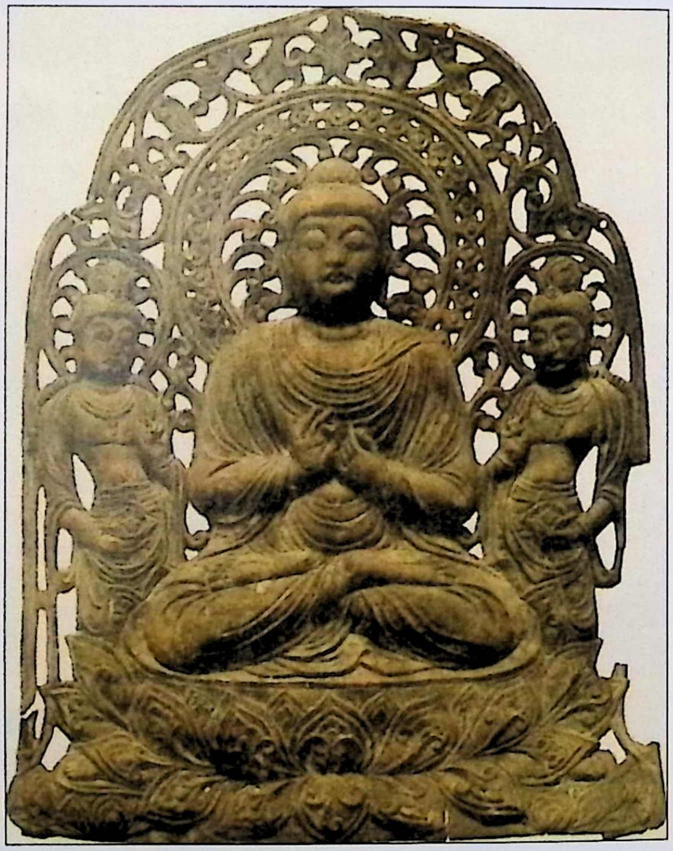


20. Three-storey stone pagoda of Hwaŏmsa monastery supported by four-lion pillars. The lions represents *siṁha-vijṛmbhita samādhi* (National Treasure no.35). Described on p.33.

Funding by IKS-MoE

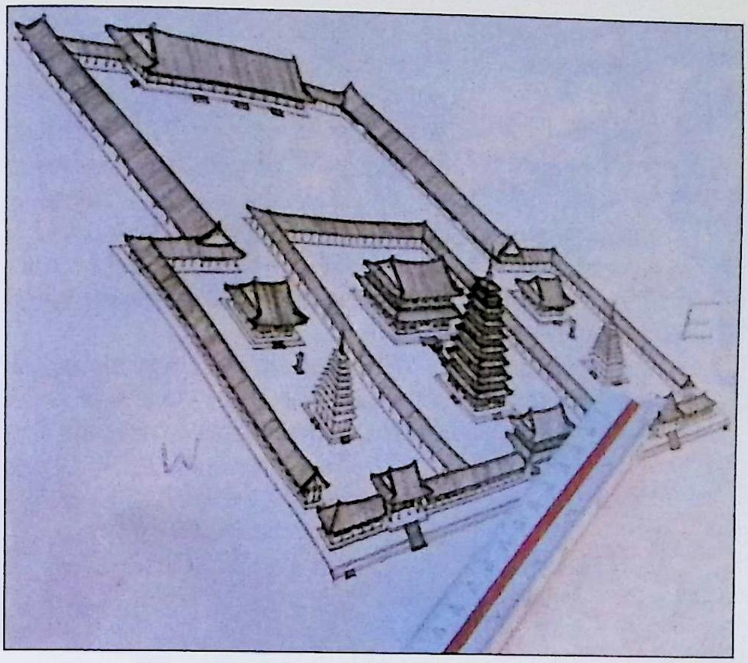


21. Three-storey stone pagoda of Hwaŏmsa Monastery, with four lions and the donor in the middle.
Described on p.33.

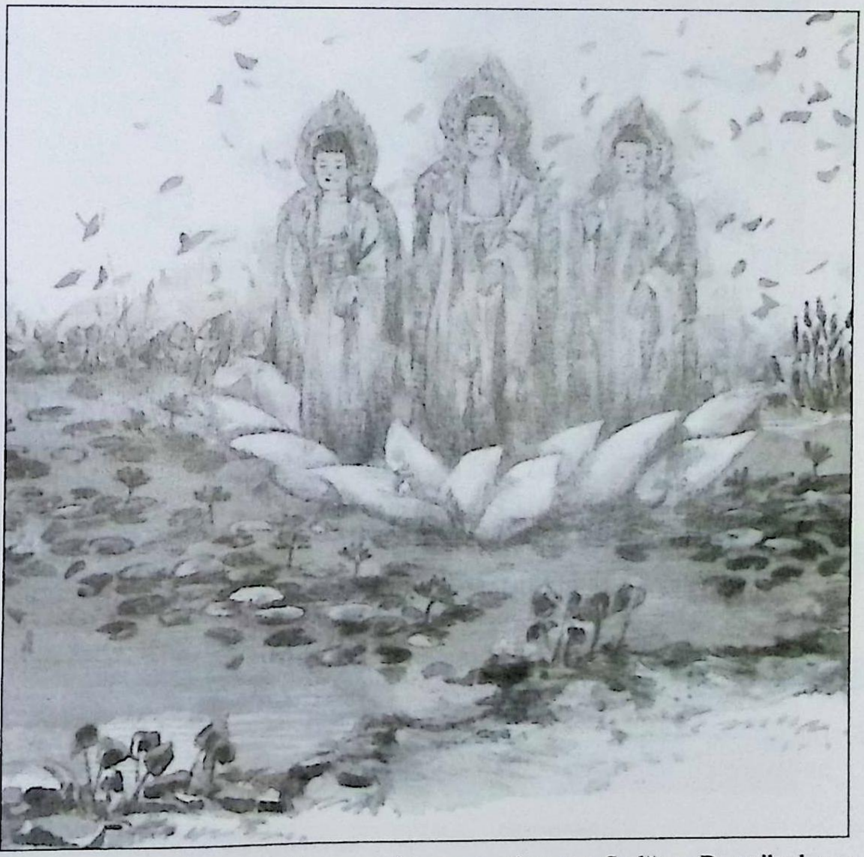


22. This triad of Amitābha flanked by two Bodhisattvas is considered the oldest triad of the Silla period. Stands on the slope of Mount Namsan in Kyongju and dates to the 6th century. Amitābha is 8.5 feet high and has been carved from a single block of granite.

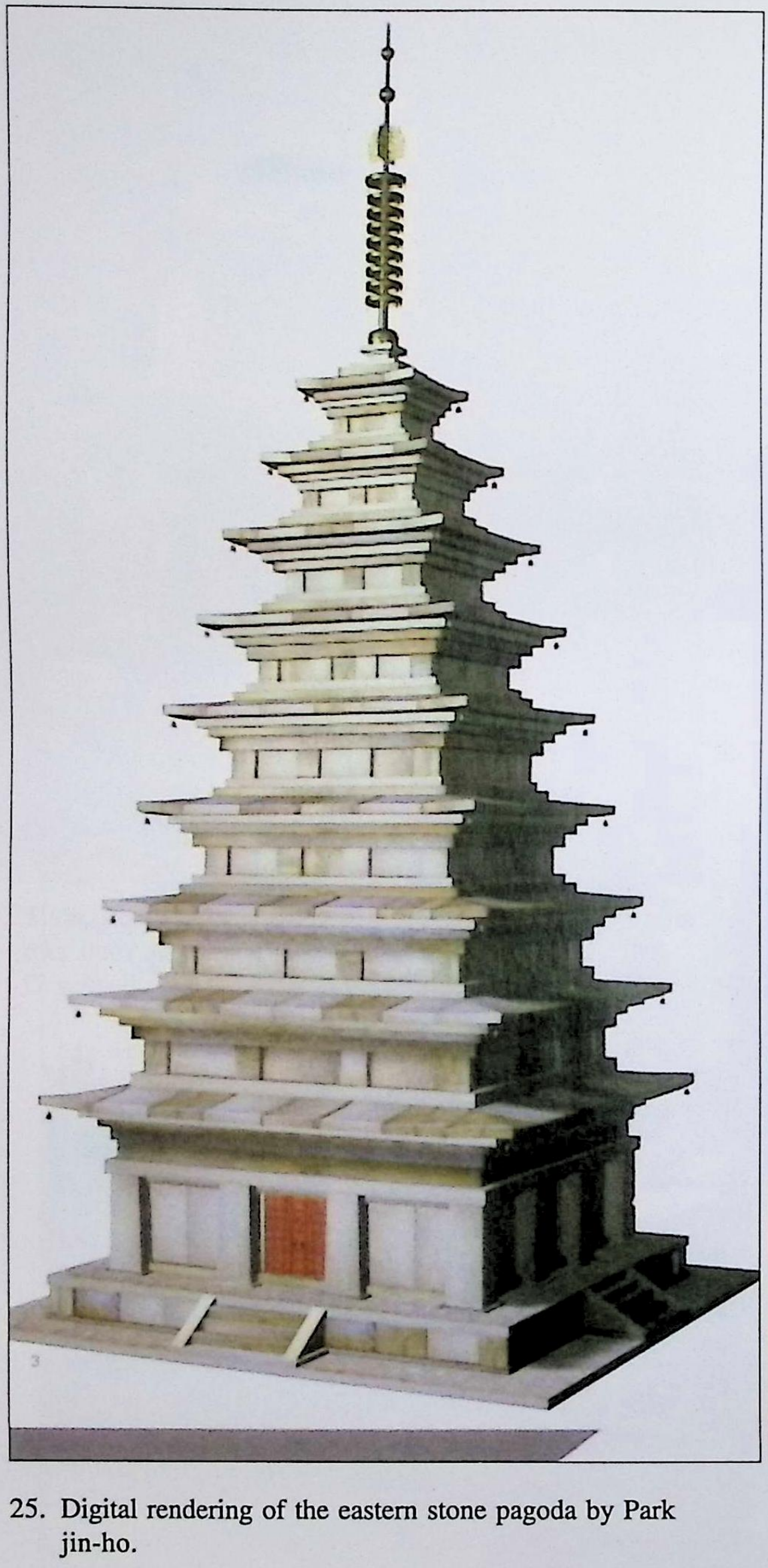
Funding by IKS-MoE



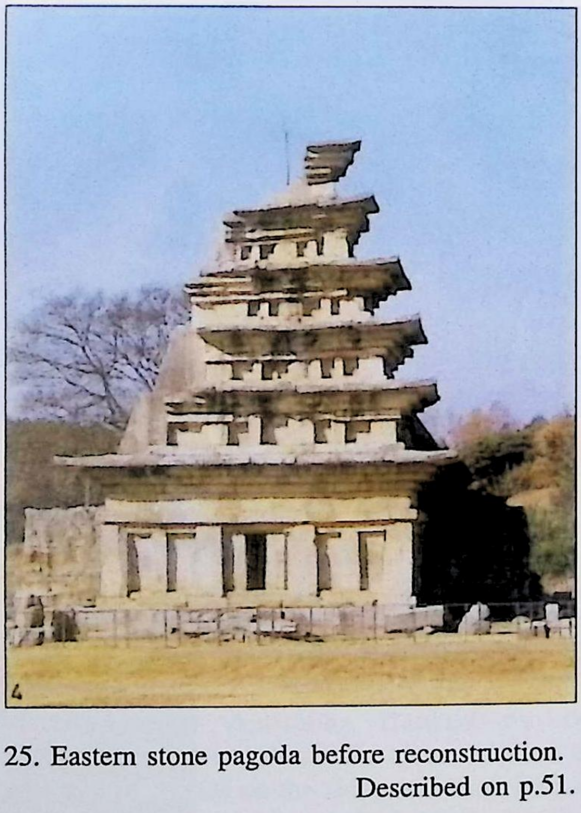
23. Once a magnificent Buddhist edifice that inspired awe, Mirŭksa has been reduced into heaps of plinths and stone pedestals under the weight of uncaring time. Described on p.48.



24. The trinity of Maitreya to illustrate the poem of young Sodŏng. Described on p.49.

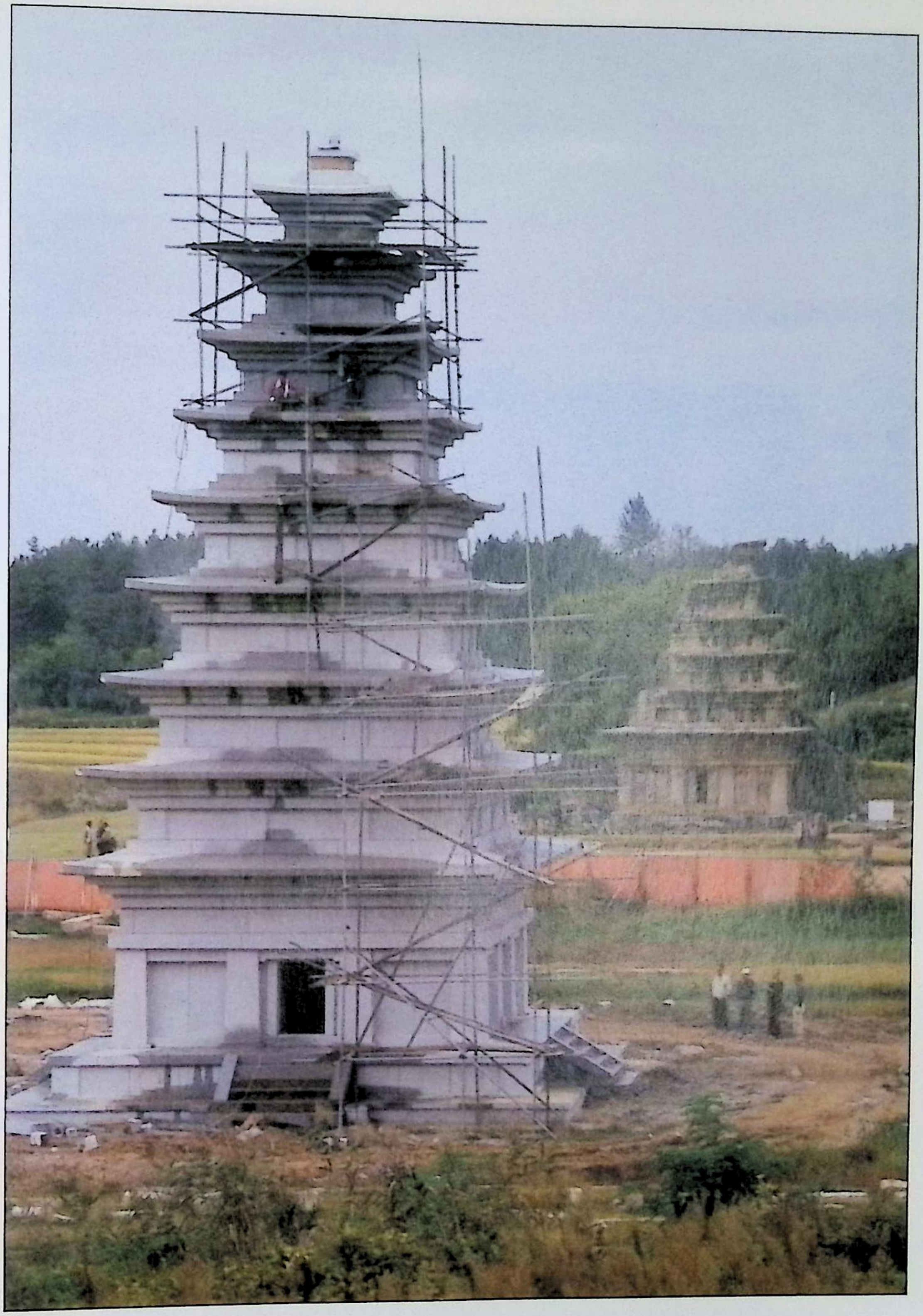


25. Digital rendering of the eastern stone pagoda by Park jin-ho.

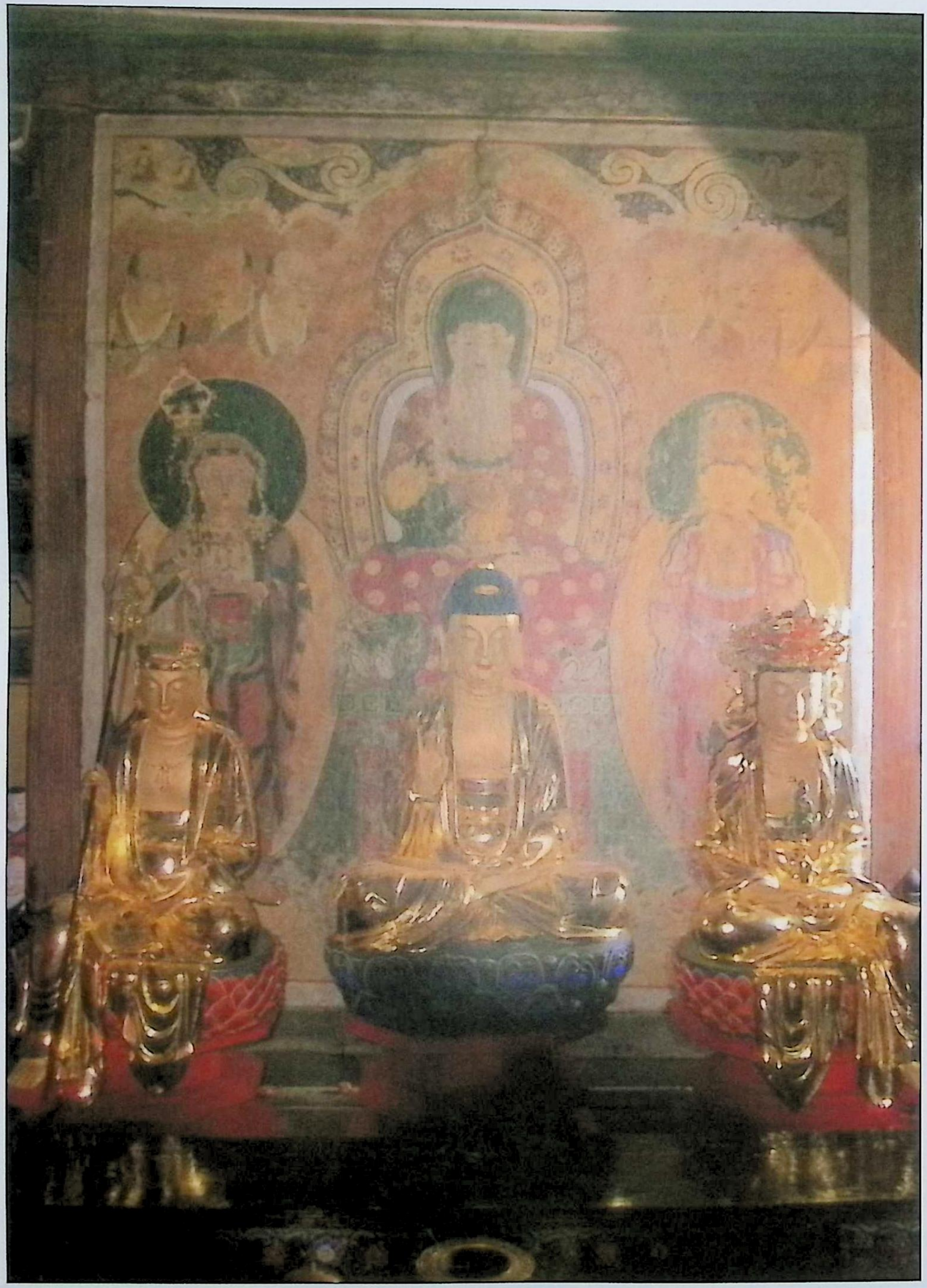


25. Eastern stone pagoda before reconstruction. Described on p.51.

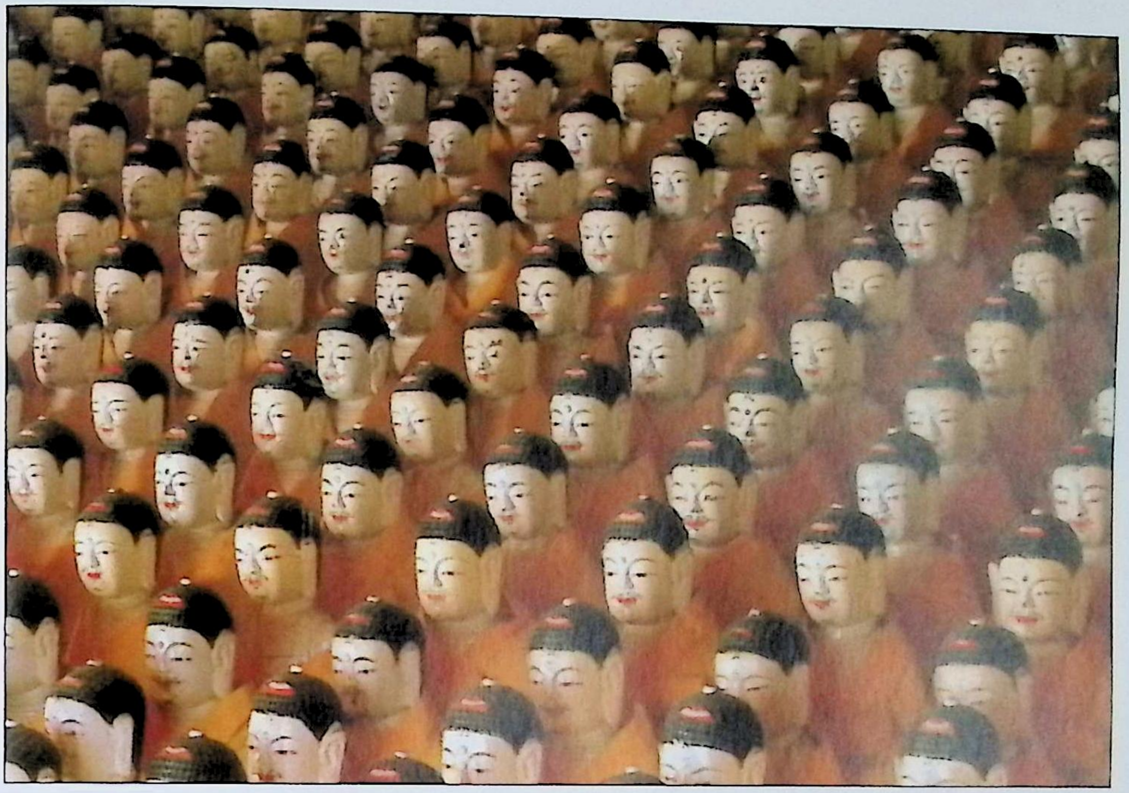
Funding by IKS-MoE



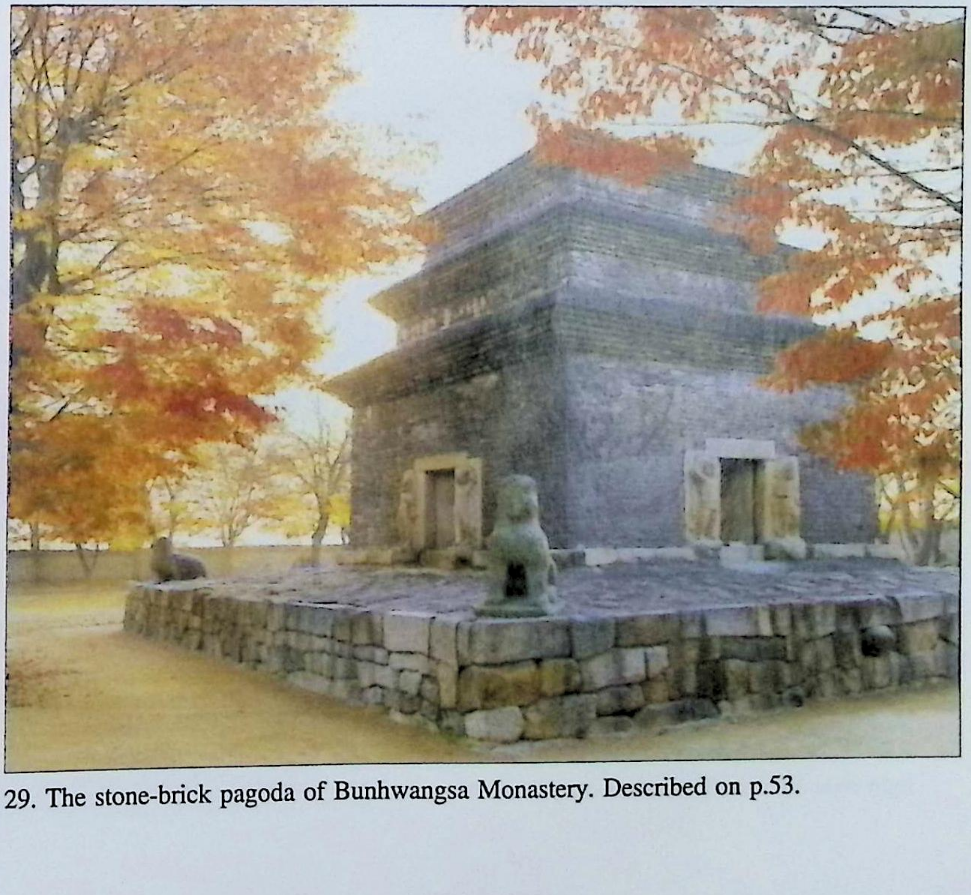
26. Eastern stone pagoda under reconstruction. Described on p.51.



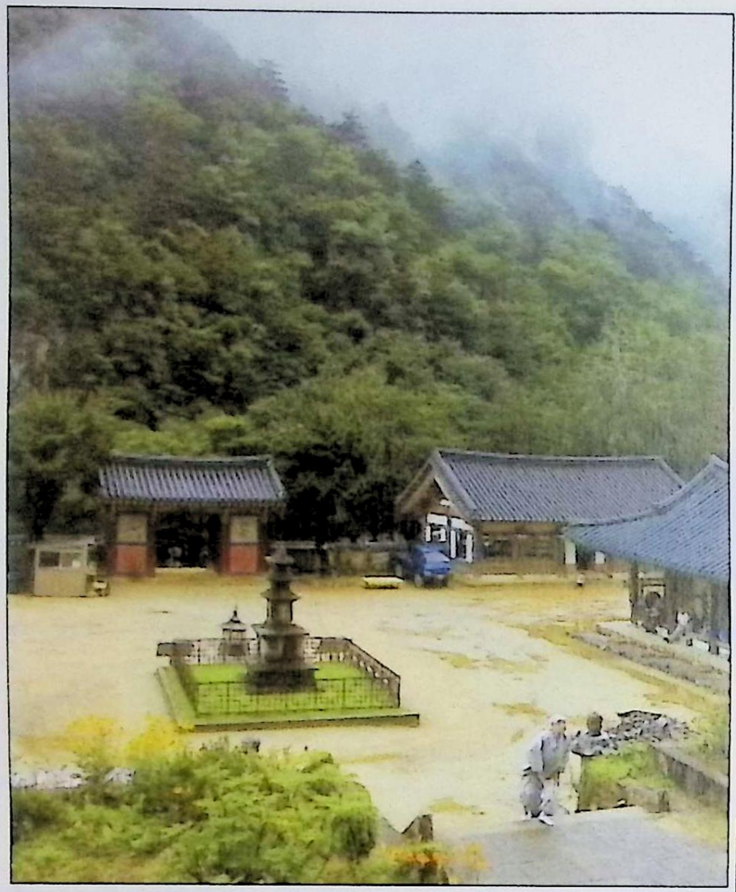
27. Images of the Amitābha triad at the Muwisa Monastery.
Backed by the oldest painting of the Amitābha triad. Described on p.53.



28. Thousand Buddhas in the Ch'ŏnbul Hall of the Muwisa Monastery. Described on p.53.



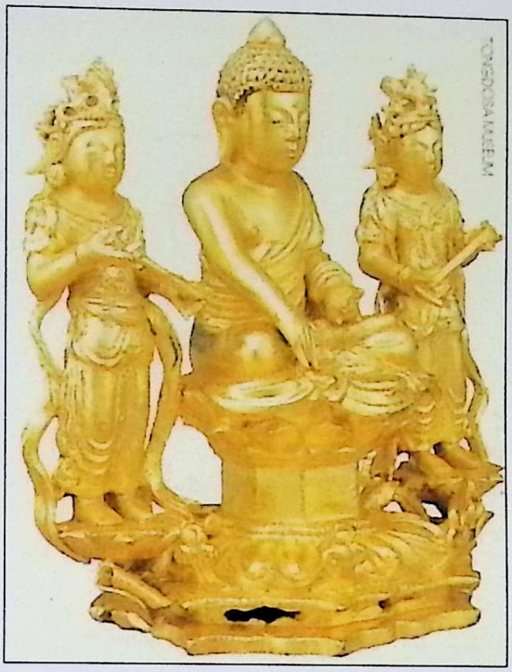
29. The stone-brick pagoda of Bunhwangsa Monastery. Described on p.53.



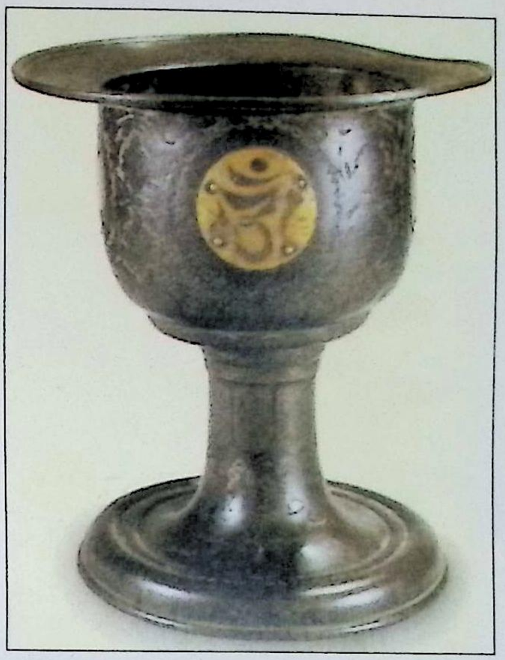
30. Samhwasa Monastery that dates back to 642CE in the reign of Queen Sŏndŏk. Described on p.54.

31. The Munsusa shrine to Mañjuśrī with bright autumn light over its roof. Described on p.54.

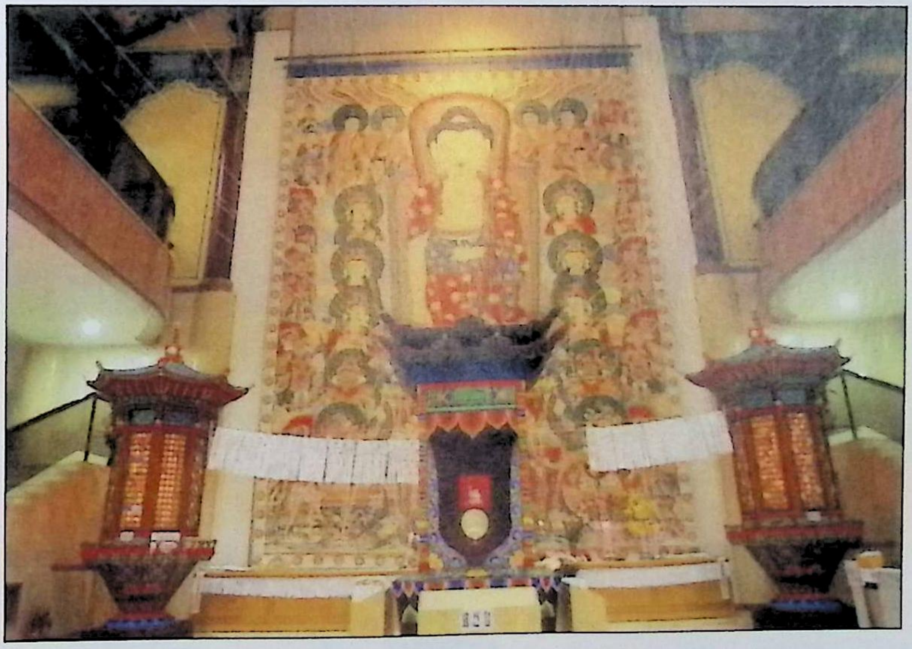
Funding by IKS-MoE



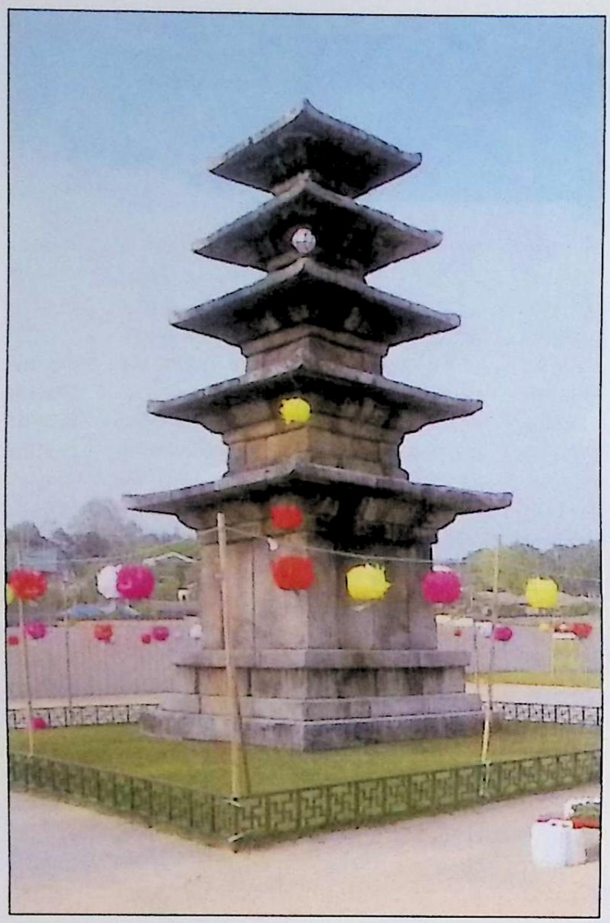
32a. Gilt bronze Amitābha triad
Unified Silla, height 11 cm



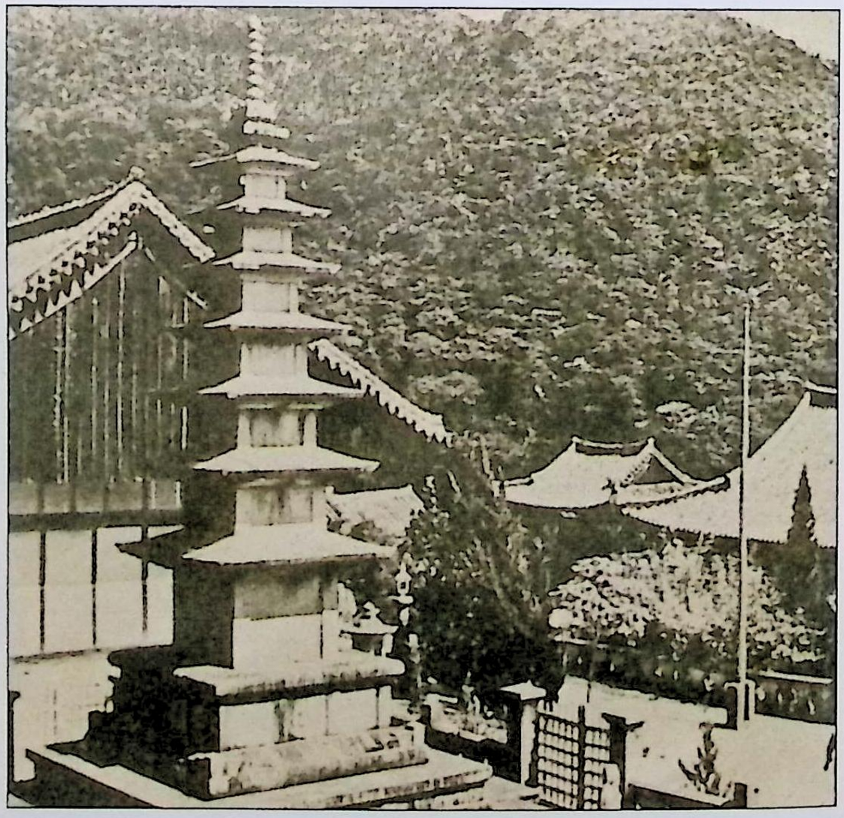
32b. OM on a bronze incense burner with silver inlay
National Treasure no.334
Koryŏ period, height 33.2 cm



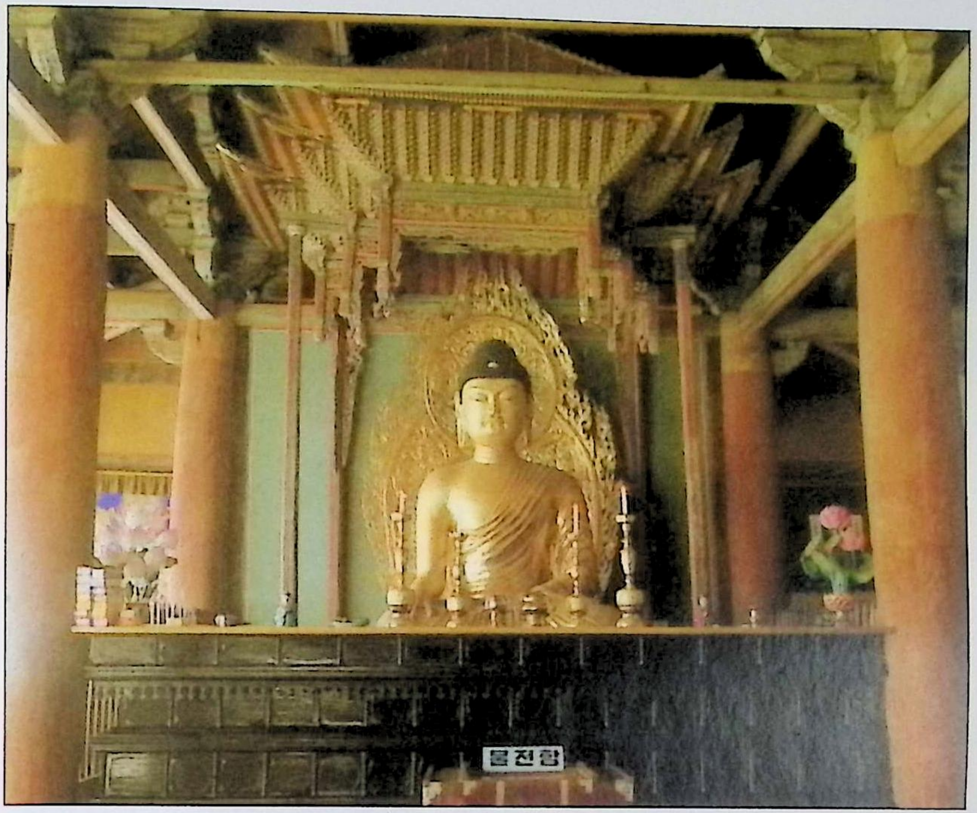
32c. Taenghwa Buddhist painting at the entrance to the exhibition hall. Colors on ramie cloth. Chosŏn period 1792. 1.170 cm × 558 cm.



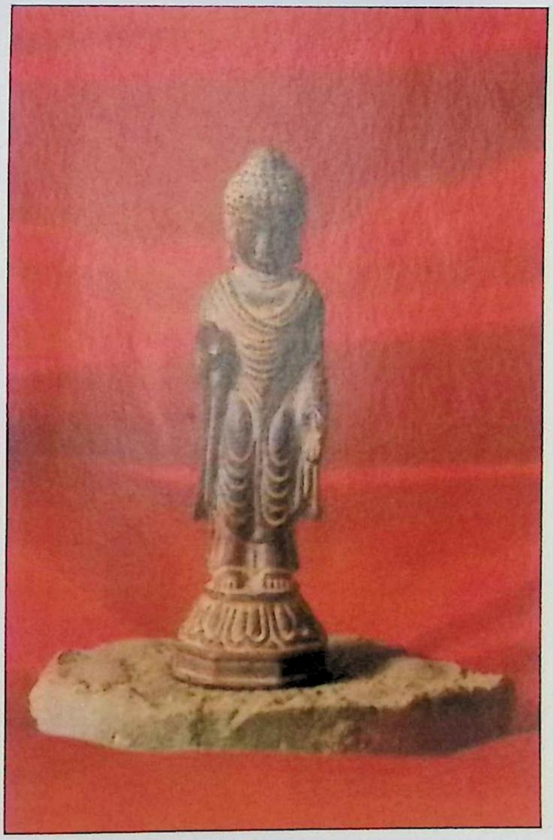
33. Five-storey stone pagoda at the site of the Chŏngnimsa Monastery, which was reduced to ashes when Paekche was destroyed. Described on p.57.



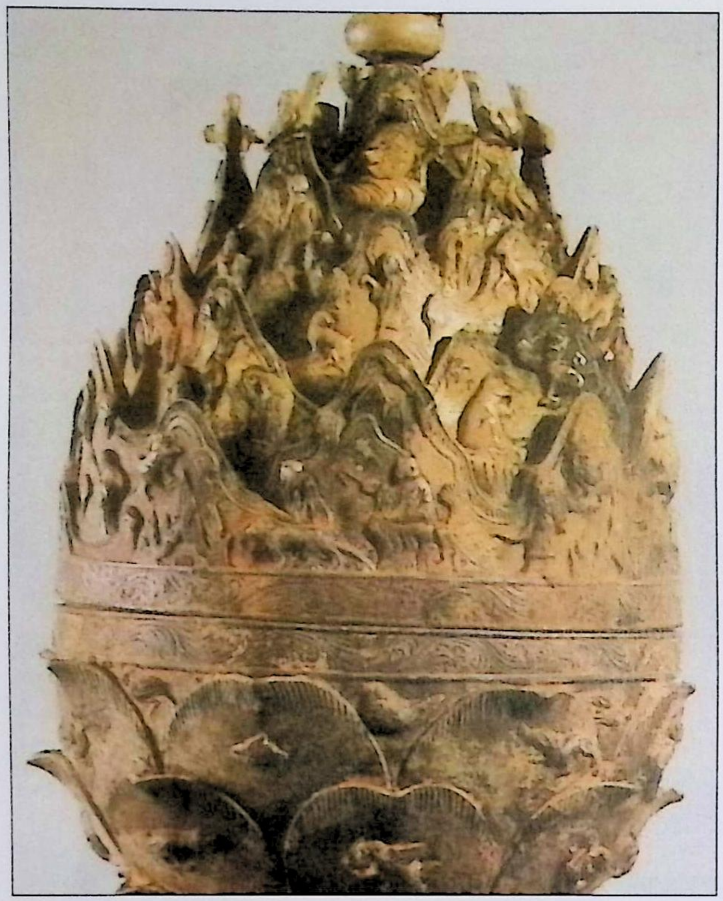
34. Pomosa Monastery founded in 670CE by King Munmu to crush foreign invaders. Described on p.57.



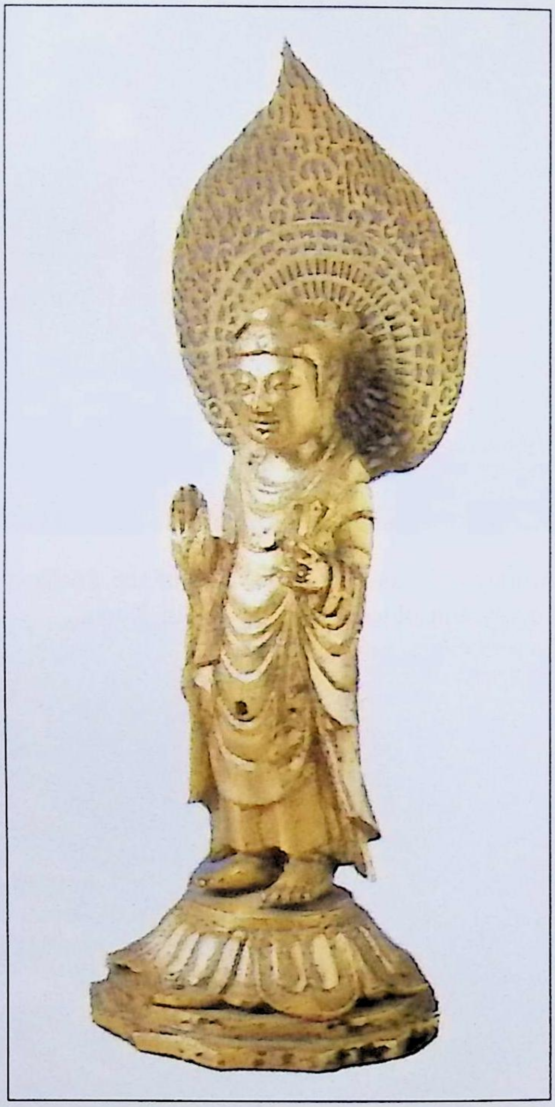
35. Amitāyus in the Amitāyus Hall of the Pusŏksa Monastery is the largest and oldest clay Buddha in Korea.
Described on p.59.



36. A portable image of the Buddha retrieved near the monastery.
Described on p.60.



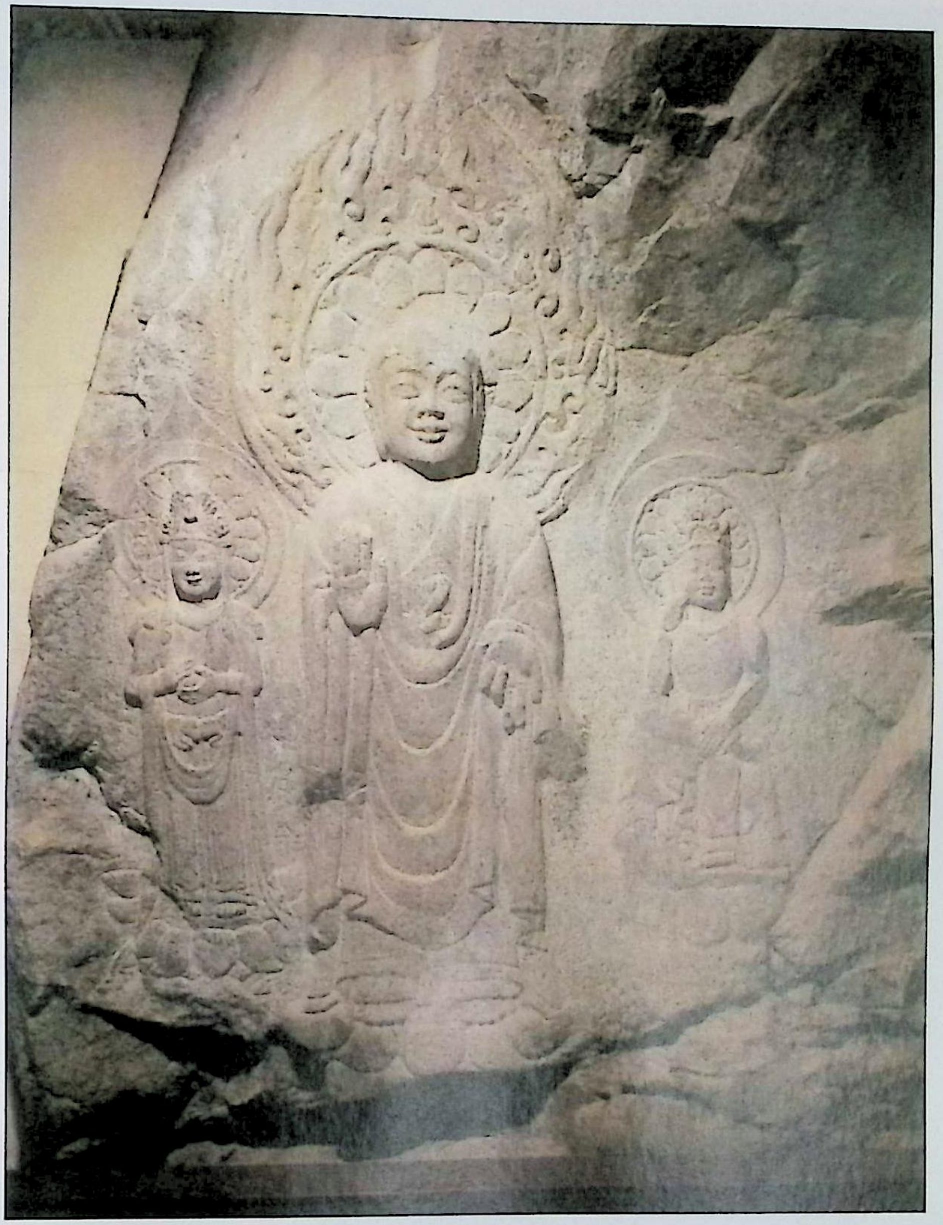
37. Incense burner from Puyo the capital of the Paekche kingdom, 64 cm high, 7th century.
Described on p.60.



38. Standing gold Buddha from Kuhwang-ri, Kyŏngju
Unified Shilla, 2nd half of the 7th century
National Treasure no.80, H 14 cm
National Museum of Korea, Seoul

This image was discovered in a reliquary enshrined in a stone pagoda. The elaborate design of the halo is remarkable. It is sublime in its graceful face and flowing lines.

Funding by IKS-MoE

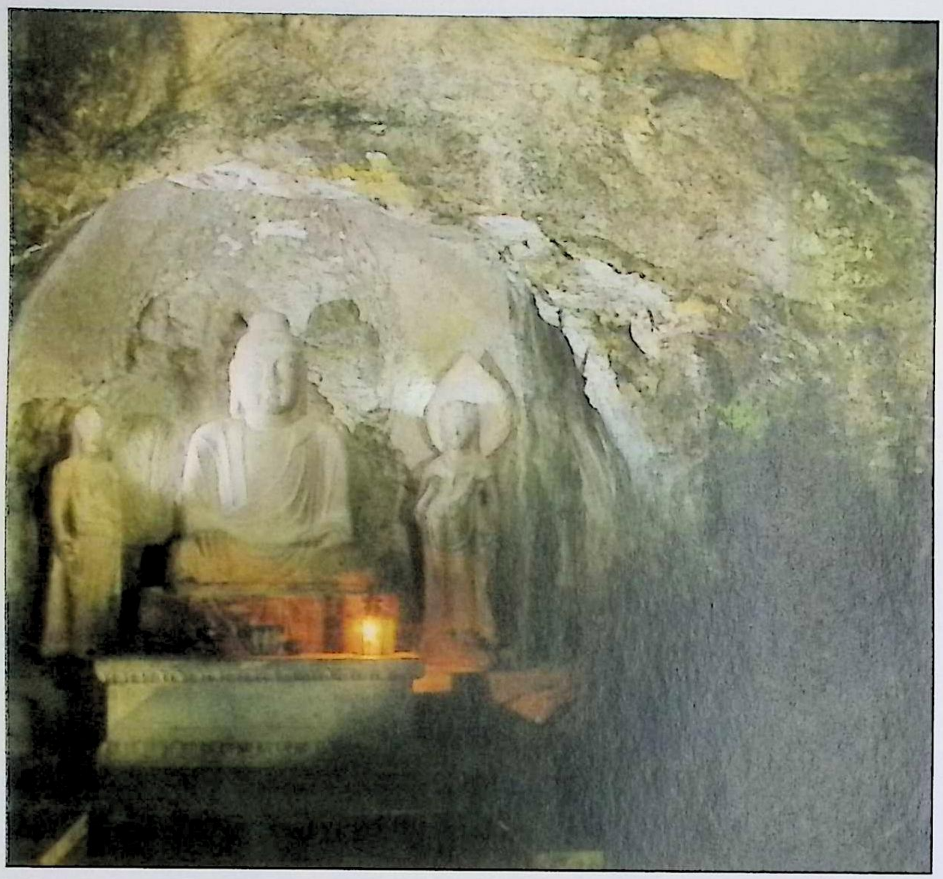


39. The Maitreya triad in Sŏsan
Paekche, 7th century, National Treasure no.84, H 2.8 m
Unsan-myŏn, Sŏsan-gun, Ch'ungch'ŏngnam-do Province

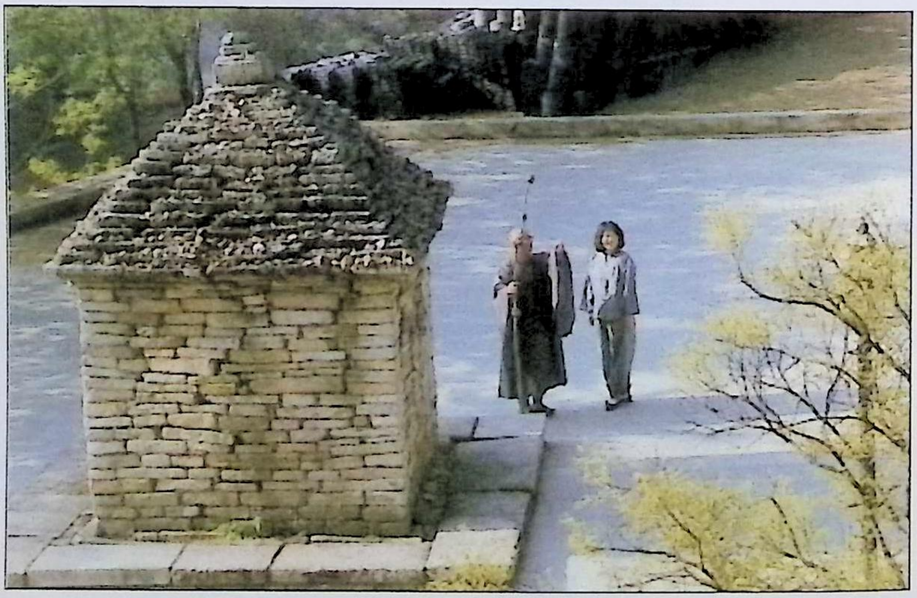
One of the earliest and most excellent of the Buddhist reliefs cut on rock surfaces, this triad in the old territory of Paekche is characterized by the tranquil smile that graces most Buddhist images of Paekche origin. A peculiar feature of this triad is that to the right of the main figure is a standing Bodhisattva, while the one on the left is in a pensive mood. The pensive figure leads to the following identifications:

Vasubandhu	Maitreya	Asaṅga

Funding by IKS-MoE

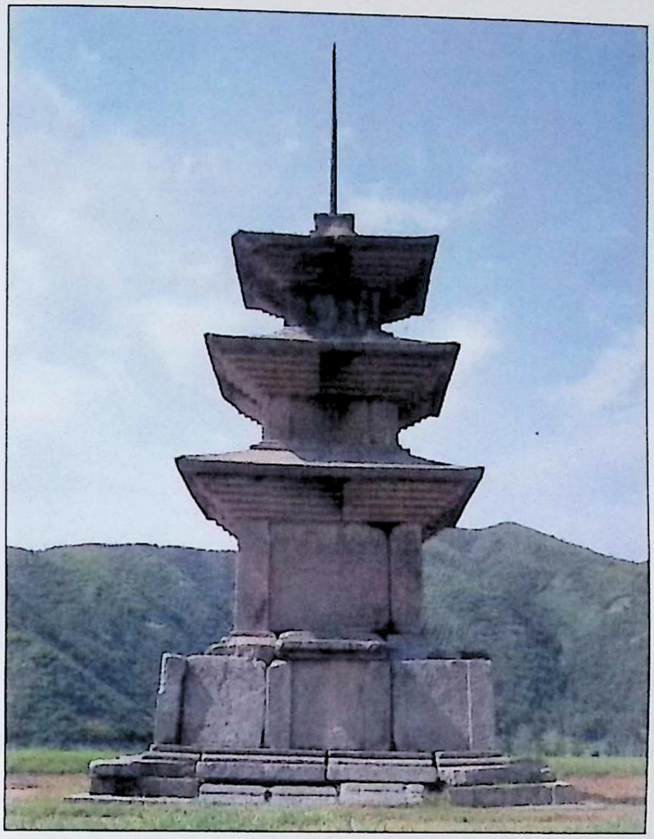


40. Amitābha triad in the Kunwi Cave Monastery. It antedates Sŏkkuram grotto by a century. Described on p.64.



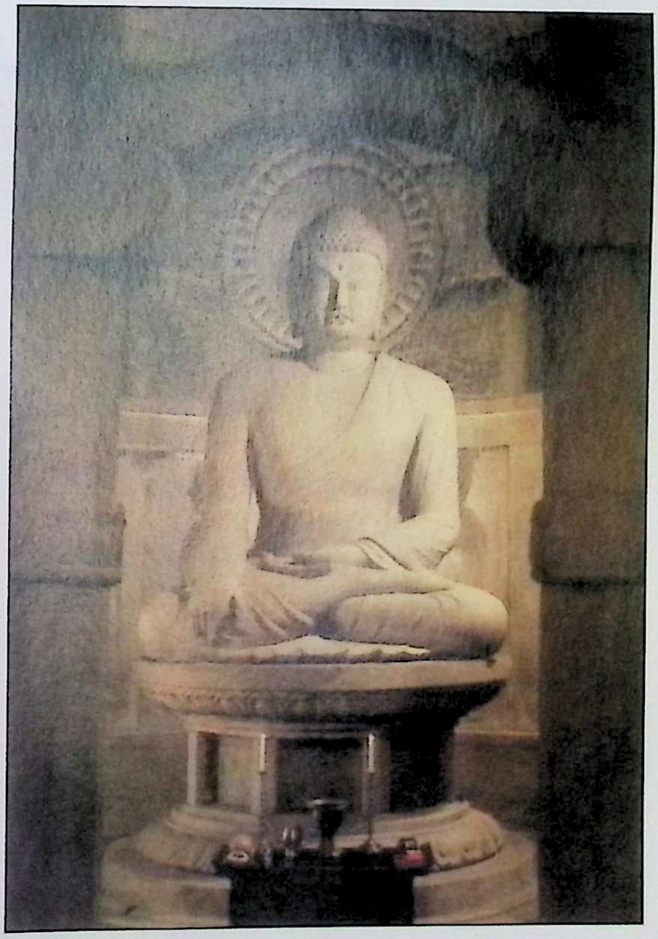
41. Chief monk of the Kunwi Cave Monastery at its brick-type stone pagoda. Bricks are *iṣṭakā* in Sanskrit and *iṣṭa* means 'sacrificed, worshipped with yajña, sacred site, sacrament'. Thus structures made with bricks were specially sacred and were highly conducive to merit (*puṇya*). Described on p.64.

Funding by IKS-MoE



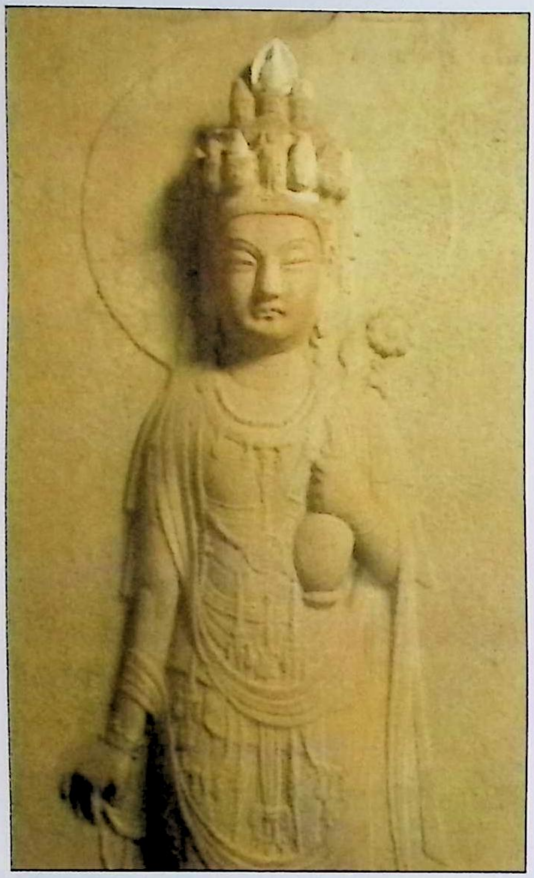
42. One of the Twin Pagodas at the site of Kamŭnsa Monastery.
Unified Silla, second half of the 7th century, National Treasure No.112.
H.13.4 m Wolsŏng-gun, Kyŏngsangbuk-do Province.

These two elegant pagodas are the largest of the Silla pagodas and mark the beginning of a style employing a two part foundation to support the pagoda. Kamŭnsa Monastery, on the site of which the pagodas stand, was a national shrine built by King Munmu and his son Shinmun in supplication for Buddha's protection of the country.

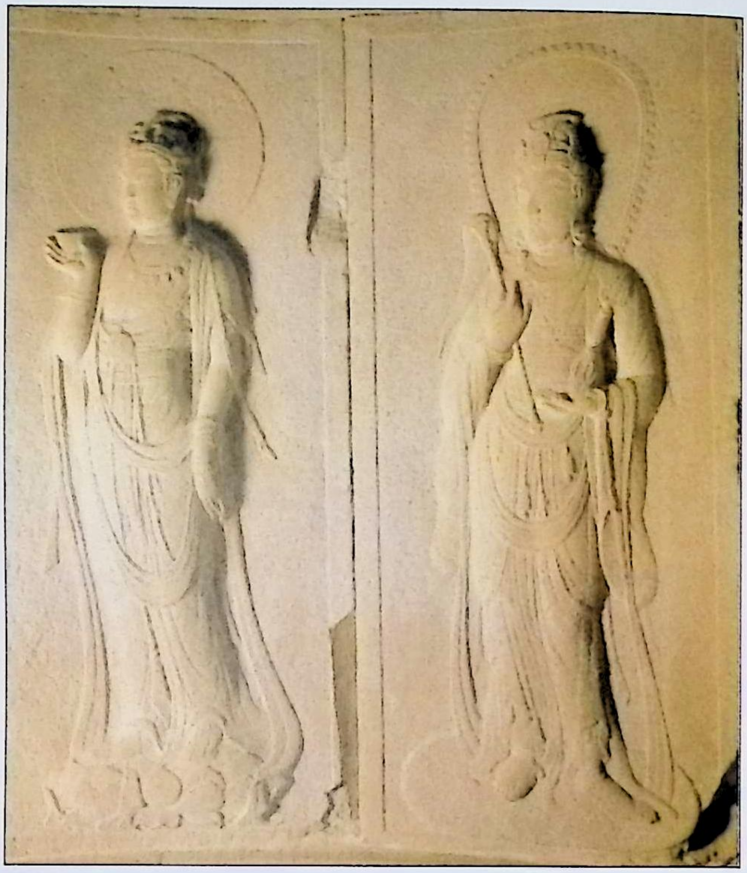


43. Vairocana the main image of Sŏkkuram.
Described on p.65.

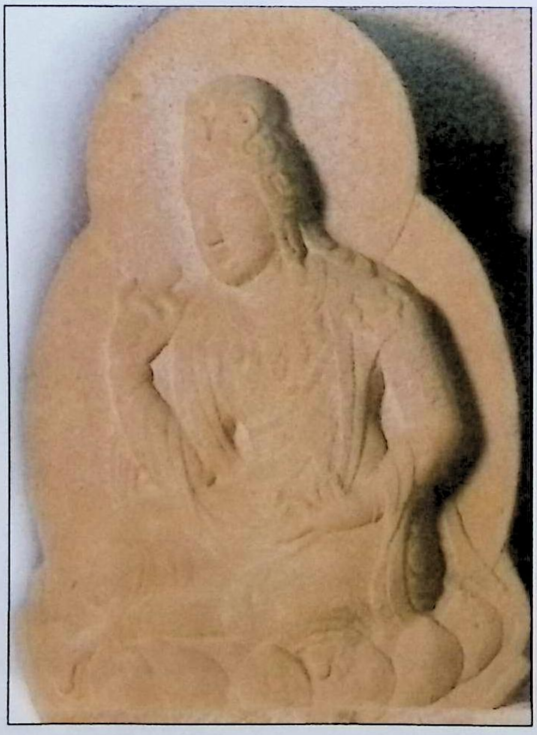
Funding by IKS-MoE



44. Avalokiteśvara at Sŏkkuram.
Described on p.65.

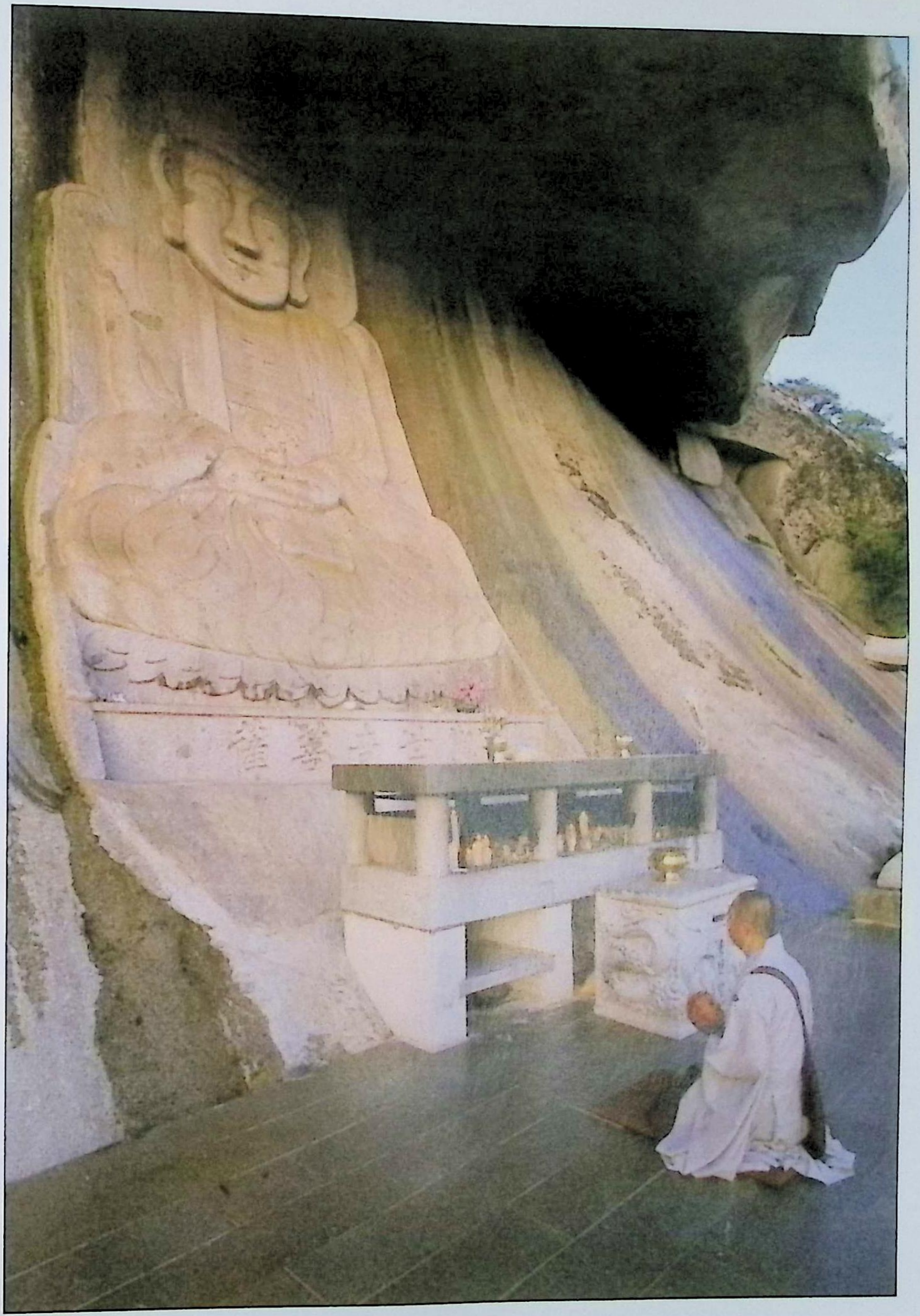


45. Thousand-bowl Mañjuśrī. One of the mahāśrāvakas.
Both are in the Sŏkkuram Monastery. Described on p.65.

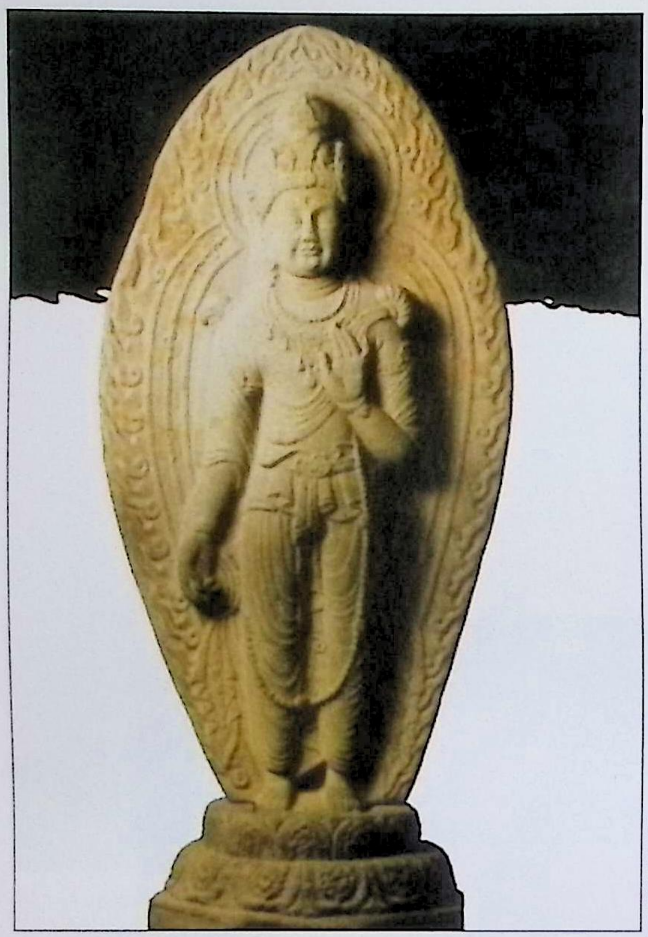


46. A Bodhisattva in a niche above the main image of Sŏkkuram. Described on p.65.

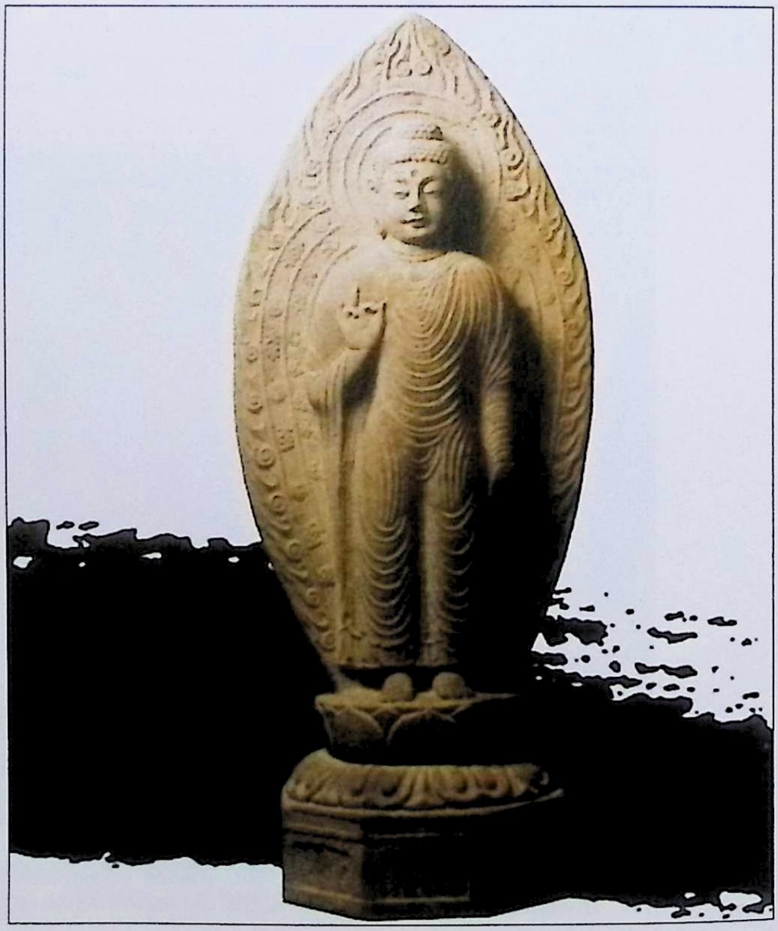
Funding by IKS-MoE



47. Pomunsa Monastery, where the Tripiṭaka Koreana was carved in 1236–51 to repel the Mongol invasion. Described on p.70.

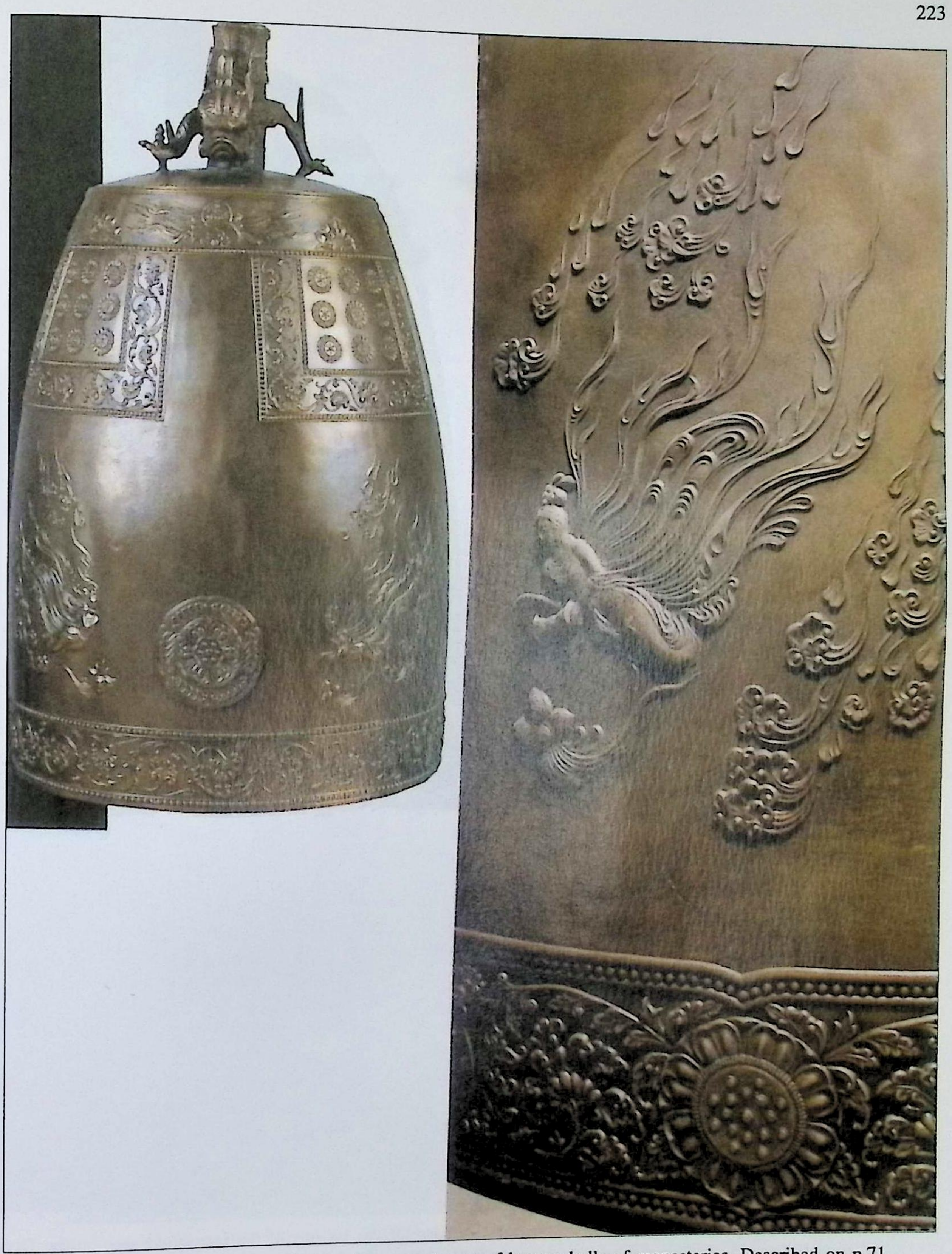


48. Maitreya, Height 270 cm.
National Treasure no.81.
National Museum of Korea.

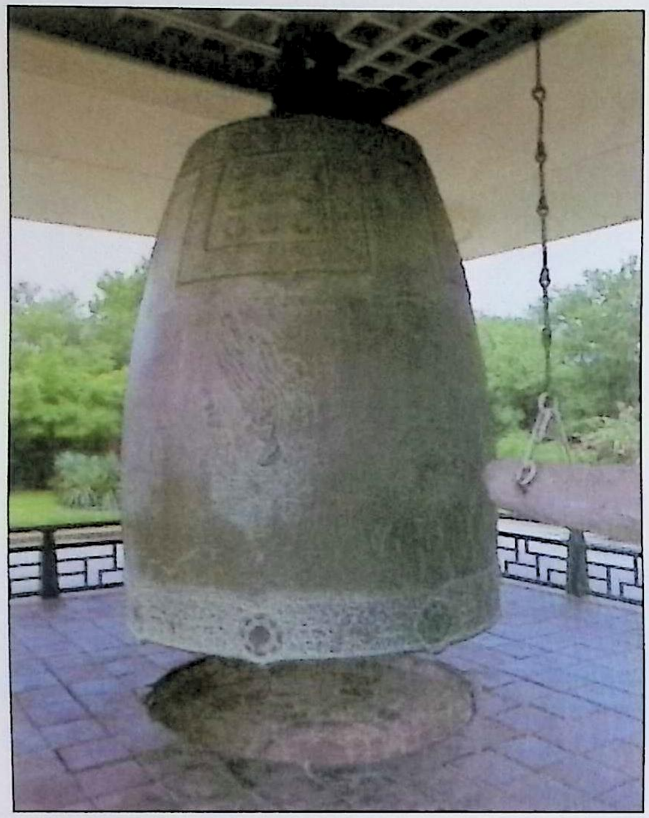


49. Amitābha, Height 275 cm.
National Treasure no.82.
National Museum of Korea.

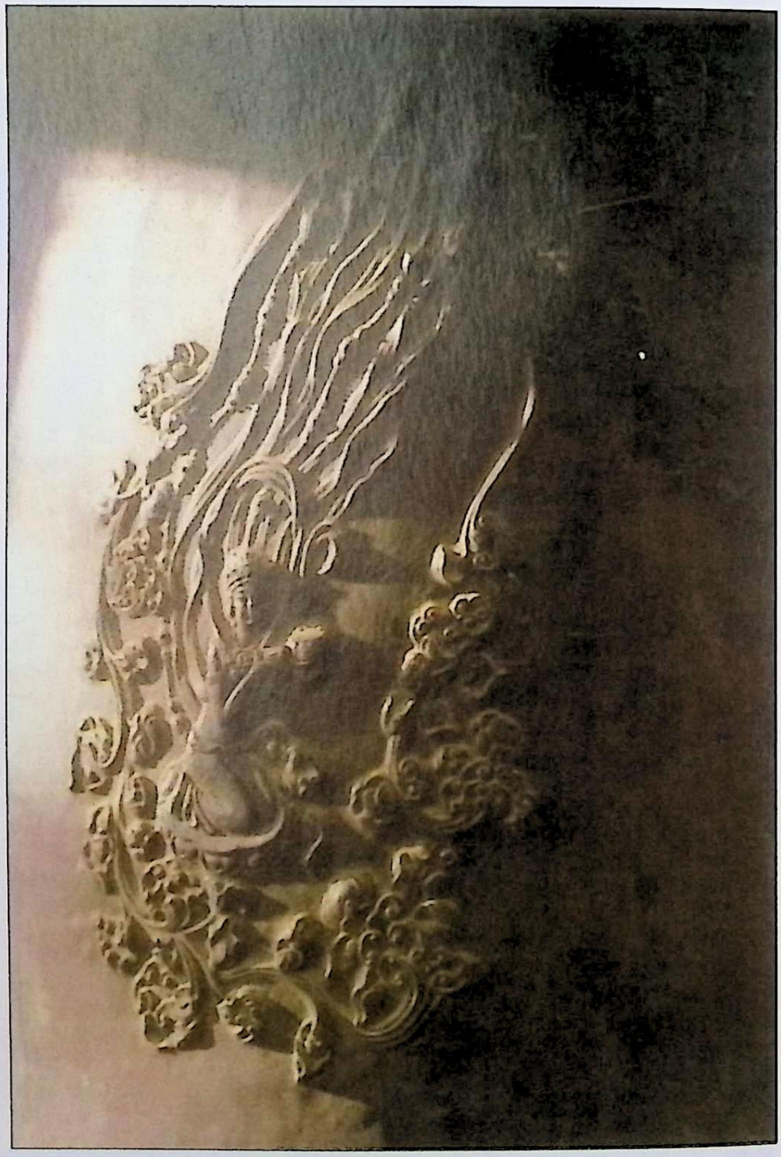
Funding by IKS-MoE



50. Bell created by Won Kwang-sik to rejuvenate the art of bronze bells of monasteries. Described on p.71.

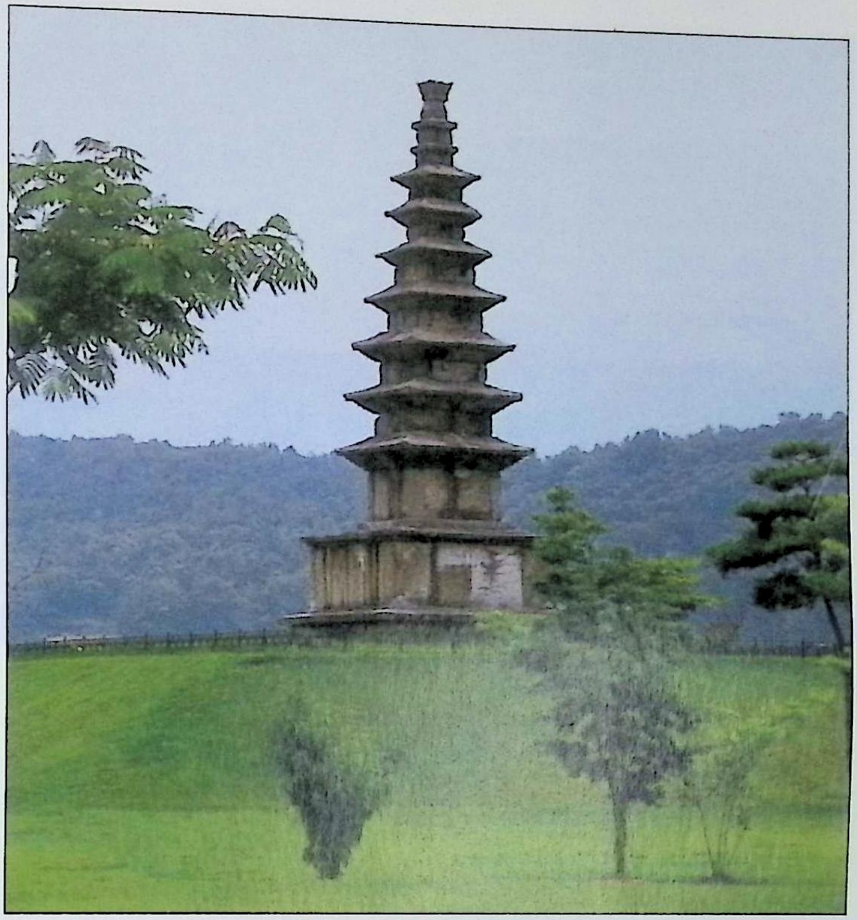


51. The Divine Bell of King Sŏngdŏk the Great. To the people of Silla, the sound of a sacred bell symbolized the teaching of Buddha and the voice of absolute truth. While being enraptured by the sound of a sacred bell, they earnestly sought to attain the ultimate state of enlightenment. Described on p.71.

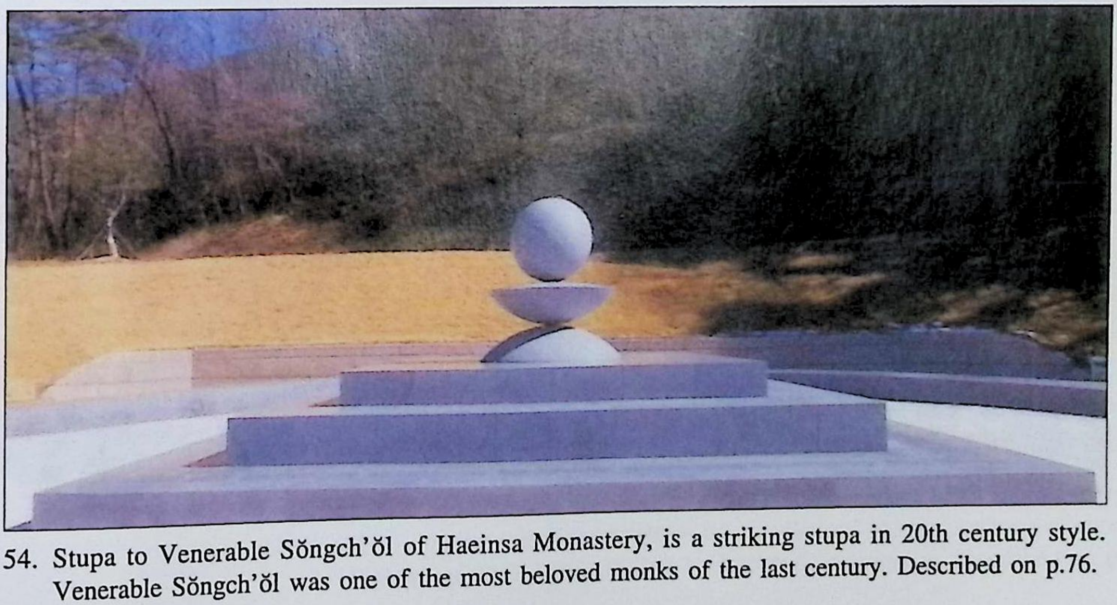


52. Goddess Dhūpā, as one of the four goddesses on the Divine Bell of King Sŏngdŏk. Described on p.71.

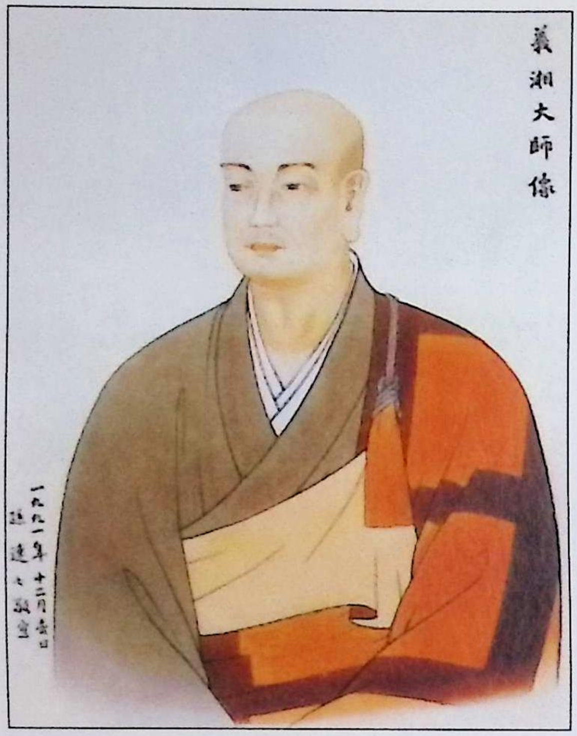
Funding by IKS-MoE



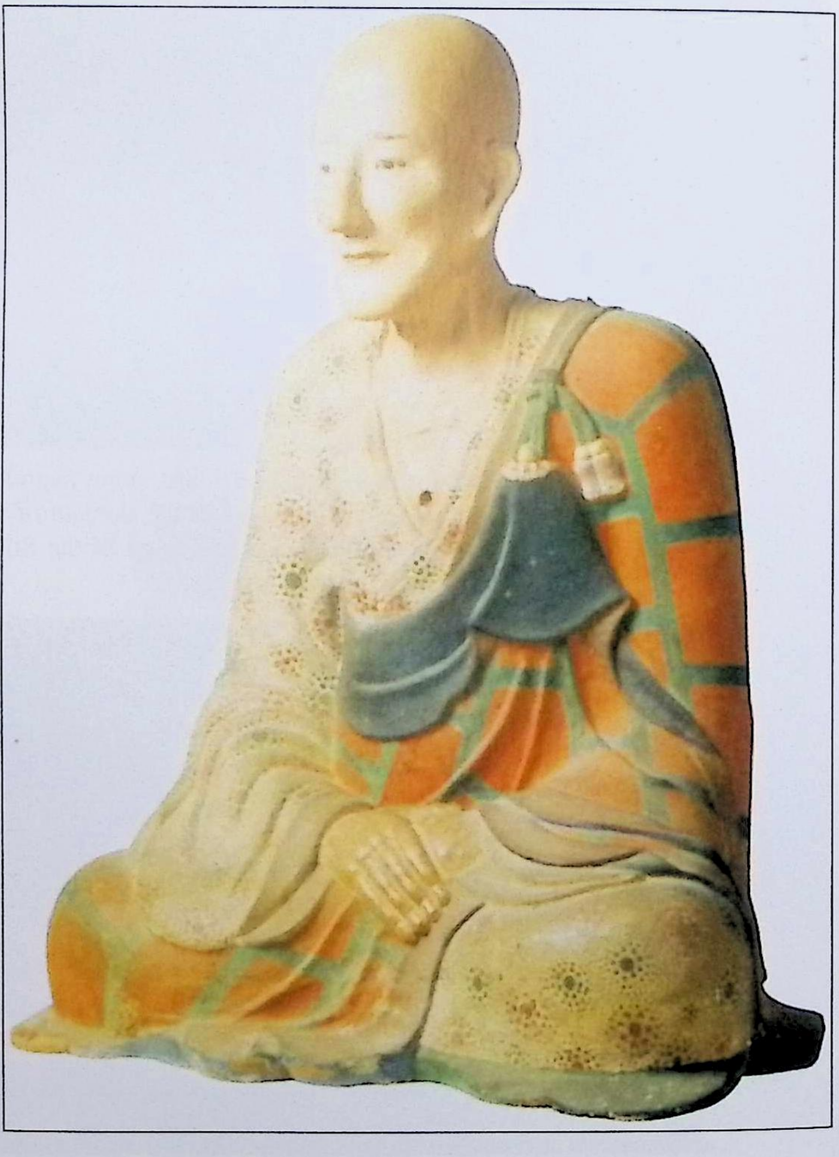
53. Jungangtap Pagoda is the tallest stone pagoda of the Silla period. It was erected in the centre (*jung*) of the domain of Unified Silla to suppress the power of Kokuryo during the reign of the Silla King Wonsŏng. Described on p.73.



54. Stupa to Venerable Sŏngch'ŏl of Haeinsa Monastery, is a striking stupa in 20th century style. Venerable Sŏngch'ŏl was one of the most beloved monks of the last century. Described on p.76.

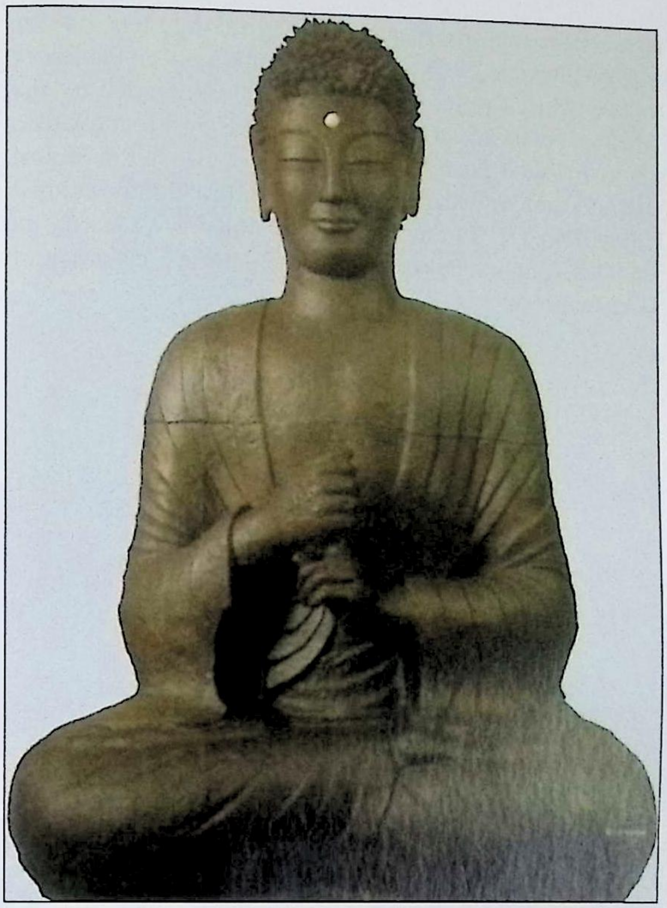

義湘大師像
一九九一年十二月吉日

55a. Monk Ŭisang, whose disciples kept Haeinsa as the leading centre of Avataṁsaka, generation after generation.

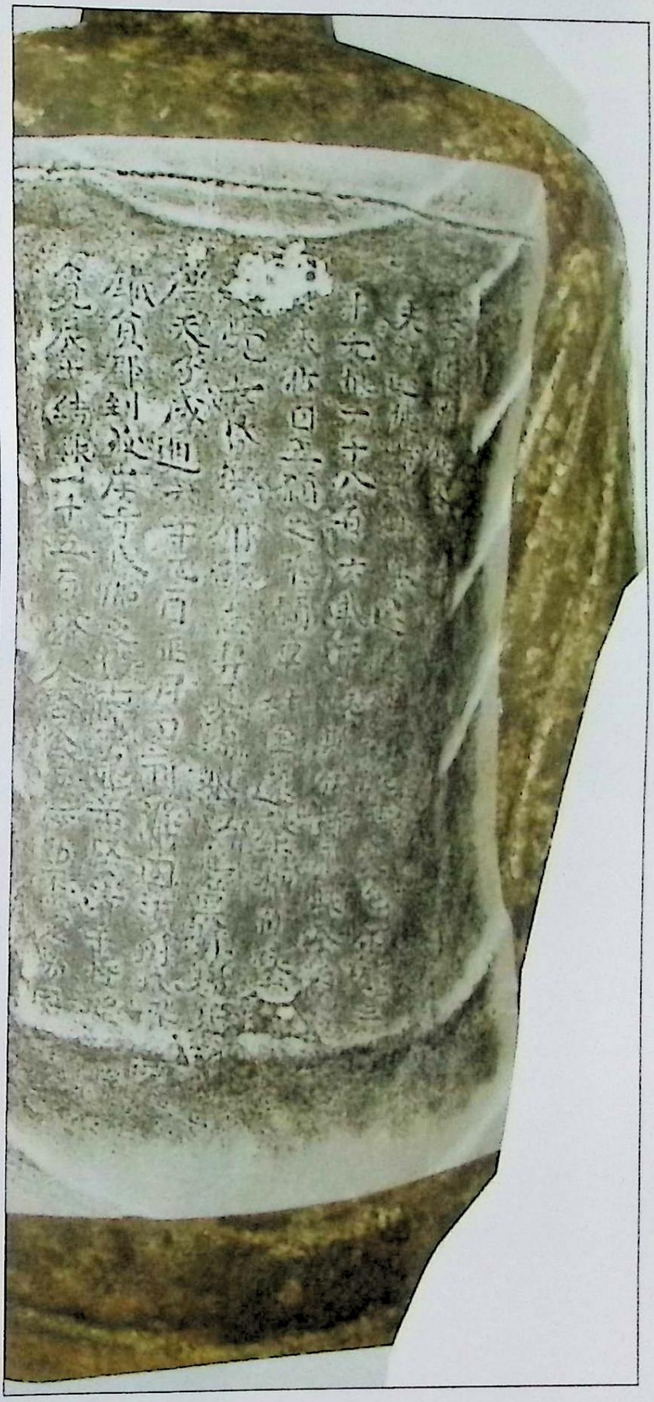


55b. A wooden sculpture of Monk Hŭisang. National Treasure no.999.

Funding by IKS-MoE



56. Vairocana Buddha of the Vajradhātu maṇḍala in the Dopiansa Monastery, completed in 865CE. Described on p.77.

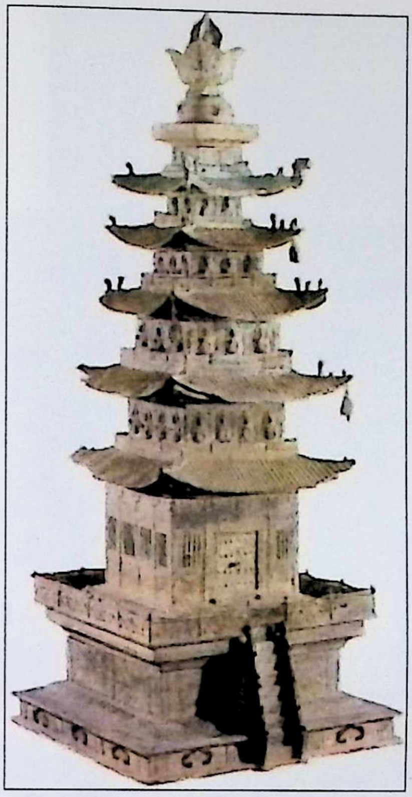


57. The inscription on the back of the statue identifies the date of its completion, and gives names of sponsors and other background information. Described on p.77.

58. When persimmons mellow like gold nuggets on the branches, people know autumn is maturing. The garden of Kŭmsansa in Kimje, Chŏllapukdo, is surrounded by the dazzling colors of autumn. It is located on Mount Moak. It was founded during the Silla period. It has the largest Maitreya image which is 11.8 meters in height (National Treasure no.62). The main hall of the National Museum in Seoul's Kyongbok Palace is patterned after the main hall of this monastery.

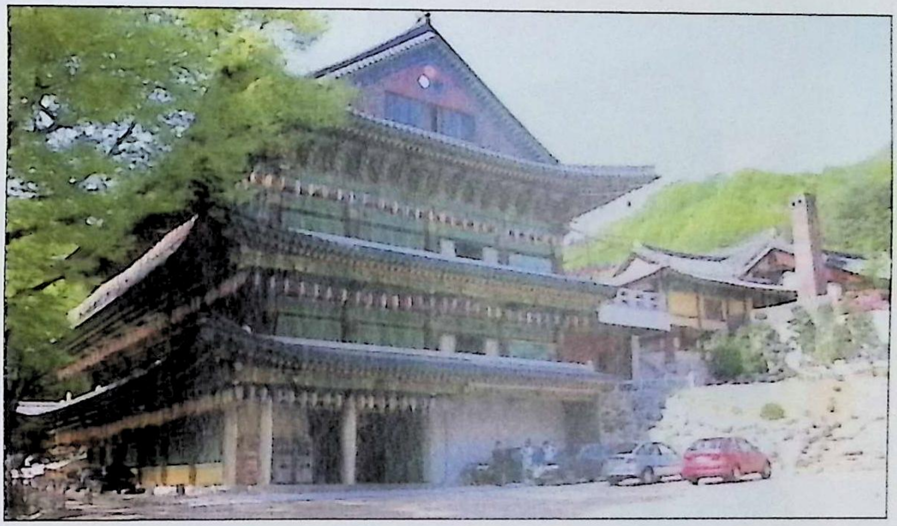
59. Congregation at the Mirŭksegyesa Monastery for the reunification of the country. Described on p.77.

Funding by IKS-MoE

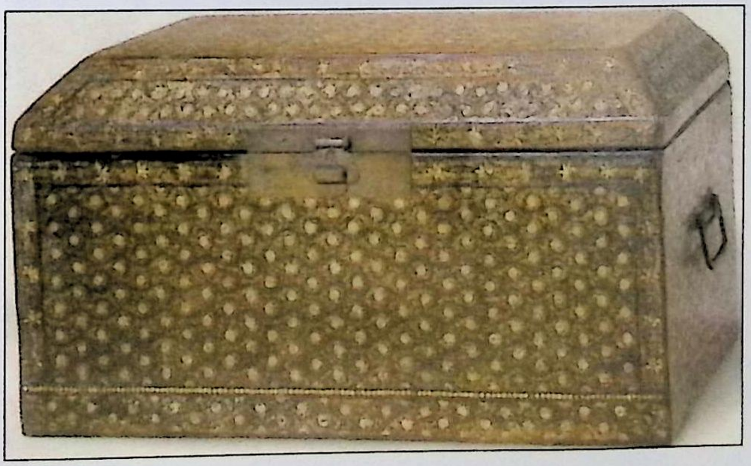


60a. A miniature gilt bronze pagoda
Early Koryŏ (918–1392). National Treasure No.213
H.1.55 m, Base 63 cm × 63 cm
Hoam Art Museum, Yong-in-gun, Kyŏnggi-do Province

Of the many extant miniature bronze pagodas made during the Koryŏ period, this is the earliest and largest example. It reflects the style of the wooden pagodas of the period, of which none remain, and is thus valuable to the study of Koryŏ architecture.

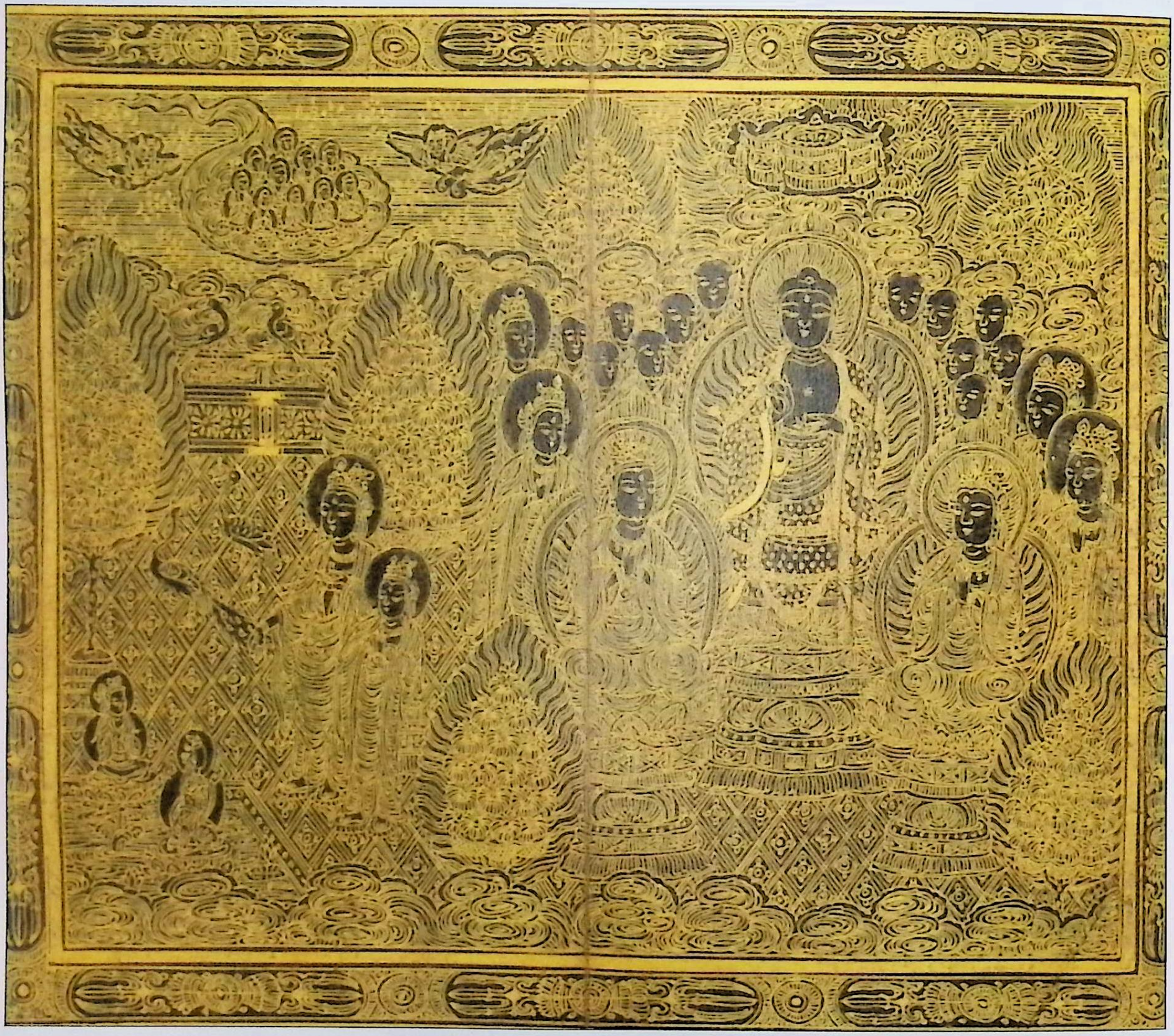


60b. The Hwagyesa International Zen Center at Hwagyesa Monastery.
Described on p.85.



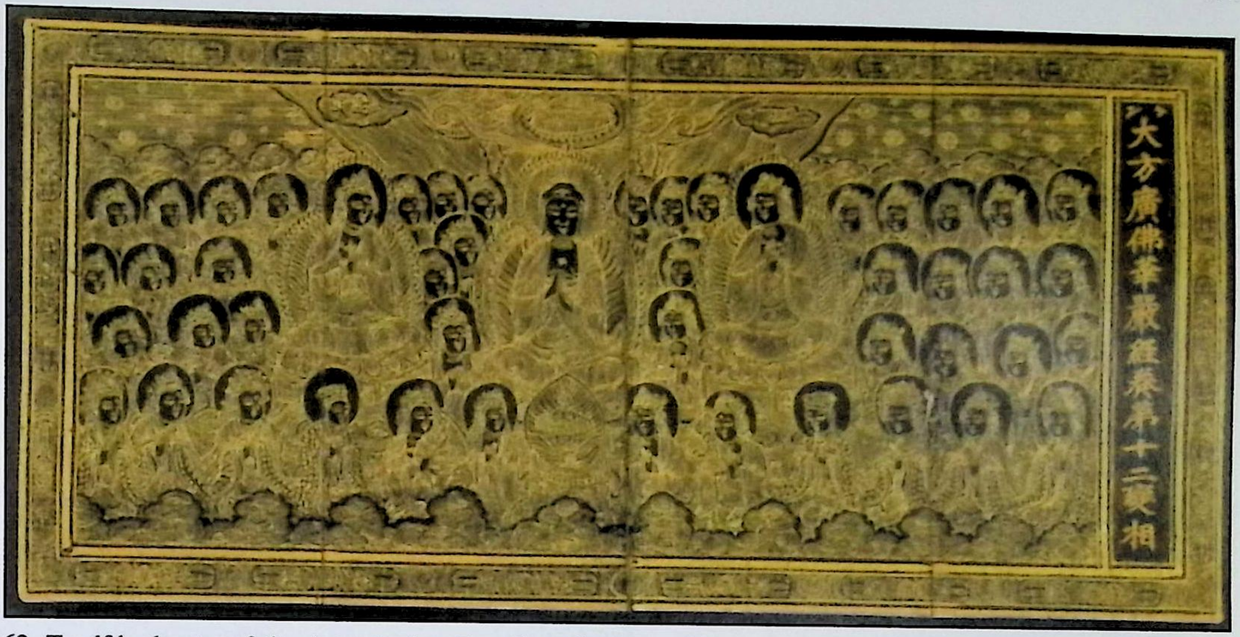
60c. Lacquer sutra box with inlaid mother-of-pearl decoration of stylized chrysanthemums.
Koryŏ Dynasty, 13th century.

Funding by IKS-MoE

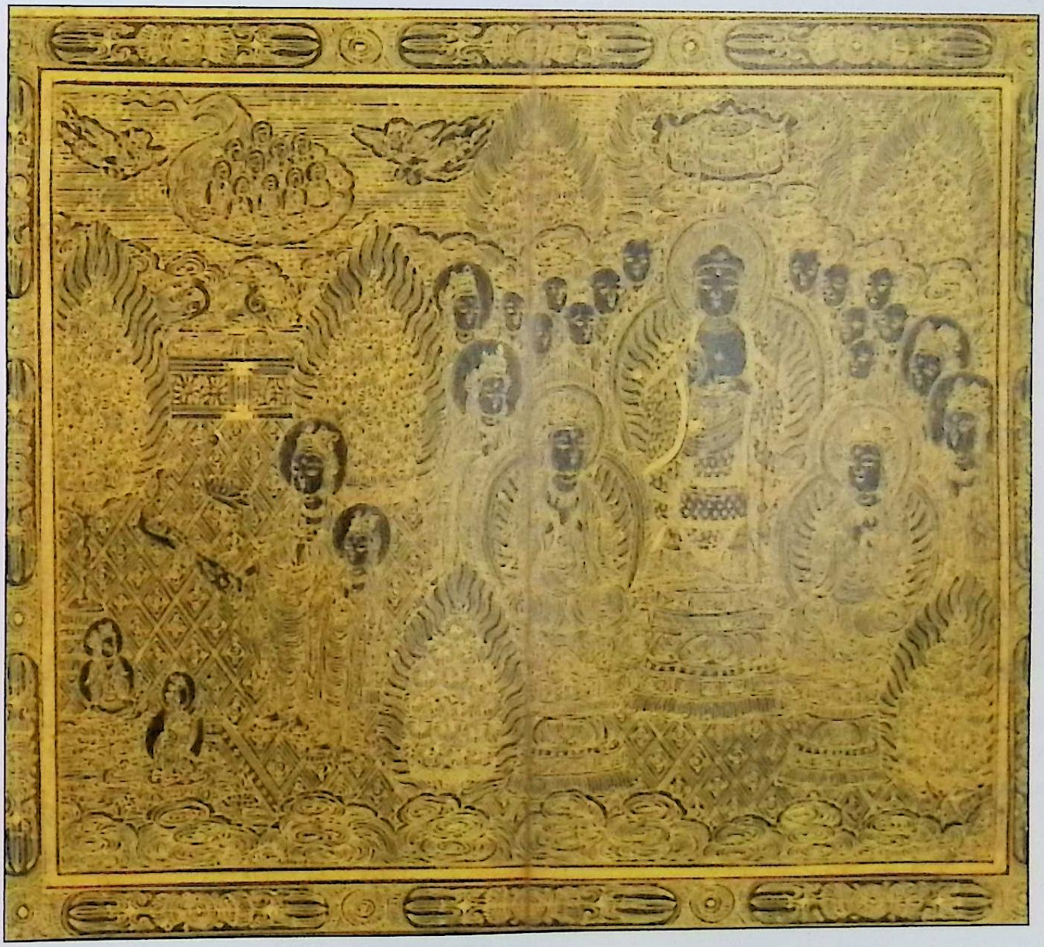


61. Frontispiece of the Amitābha-sutra, dated 1341. Described on p.86.

Funding by IKS-MoE

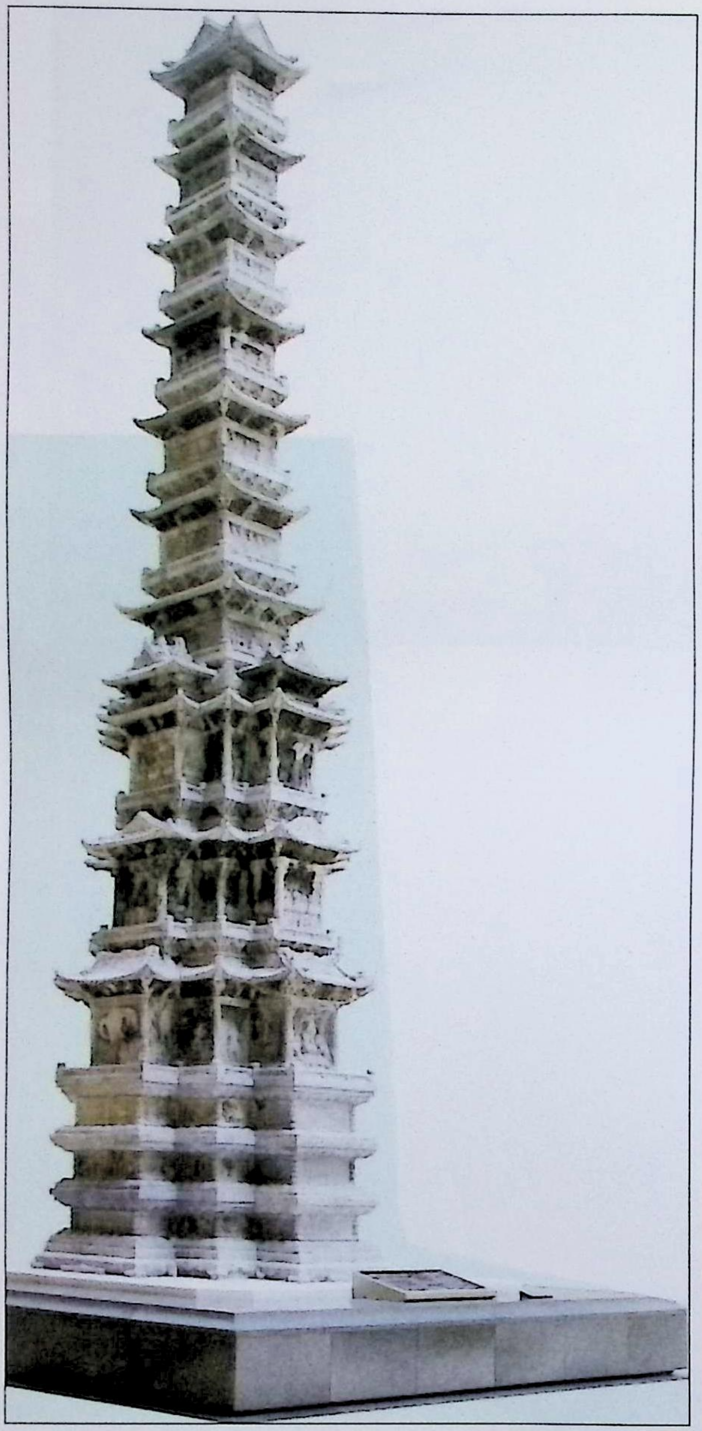

大方廣佛華嚴經卷第十二變相

62. Twelfth chapter of the Avataṁsaka-sūtra. Described on p.86.

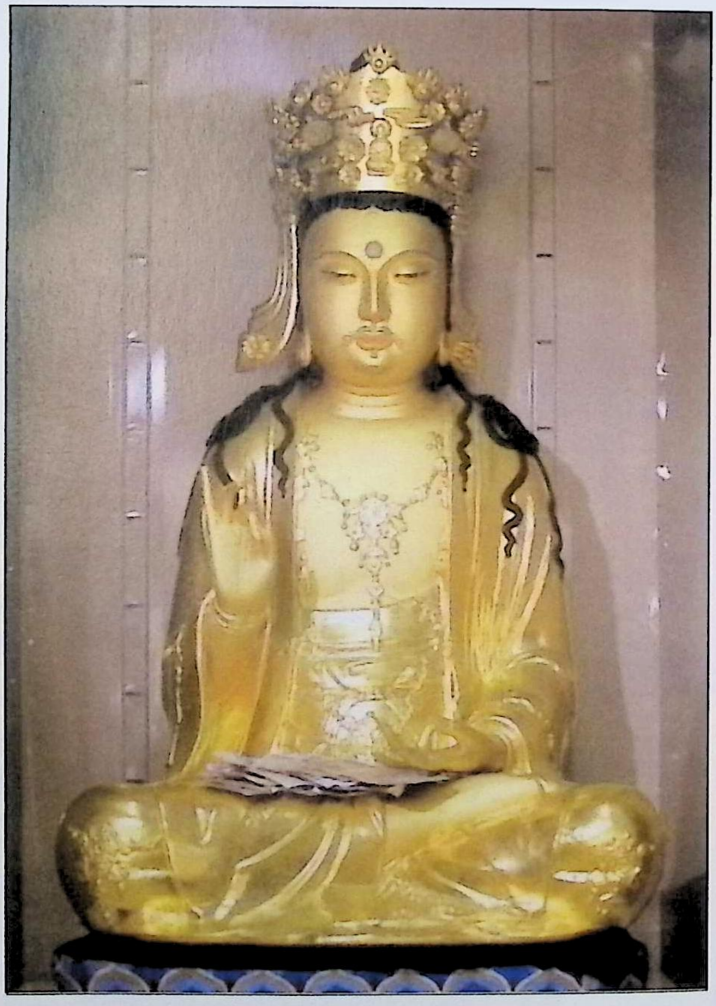


63. Described on p.86.

Funding by IKS-MoE

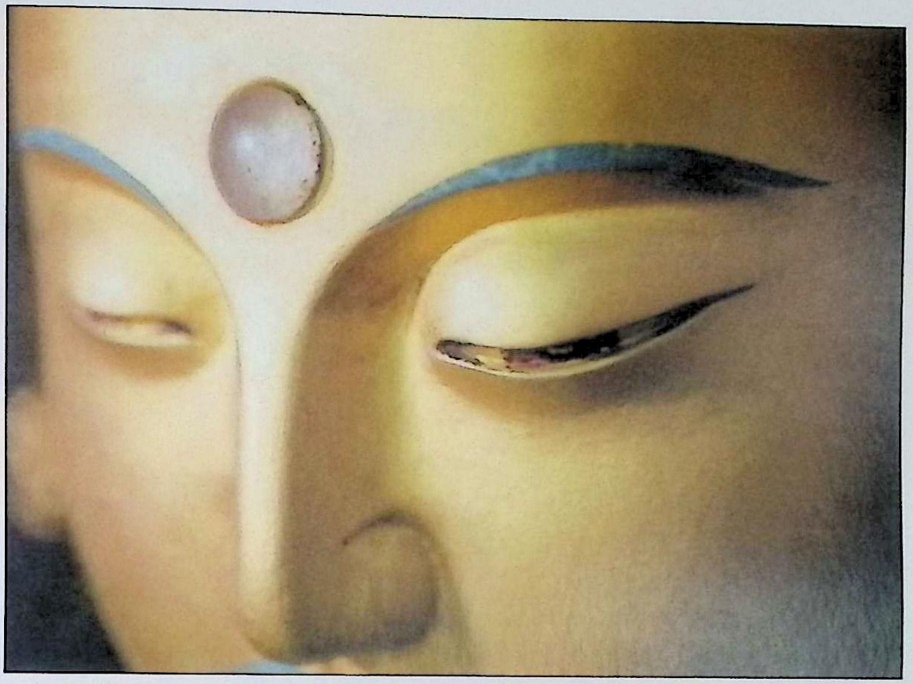


64. The ten-storey Gyŏngchŏnsa Pagoda, 13.5 metres high. Housed in the National Museum of Korea. Described on p.86.

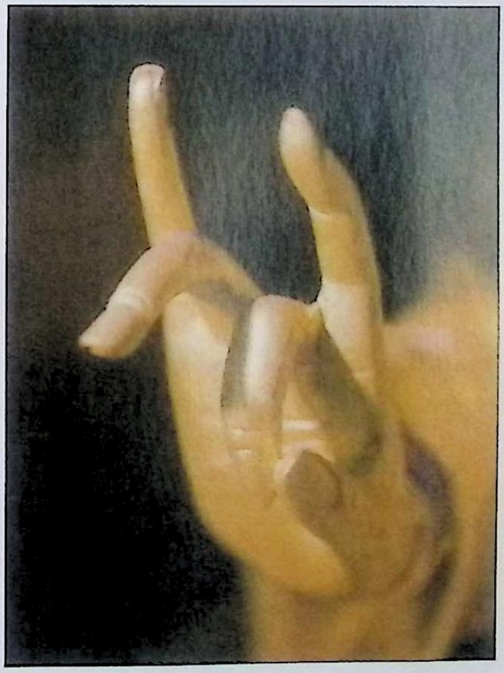


65. Bongjŏngsa Avalokiteśvara of 1363CE. Described on p.86.

Funding by IKS-MoE

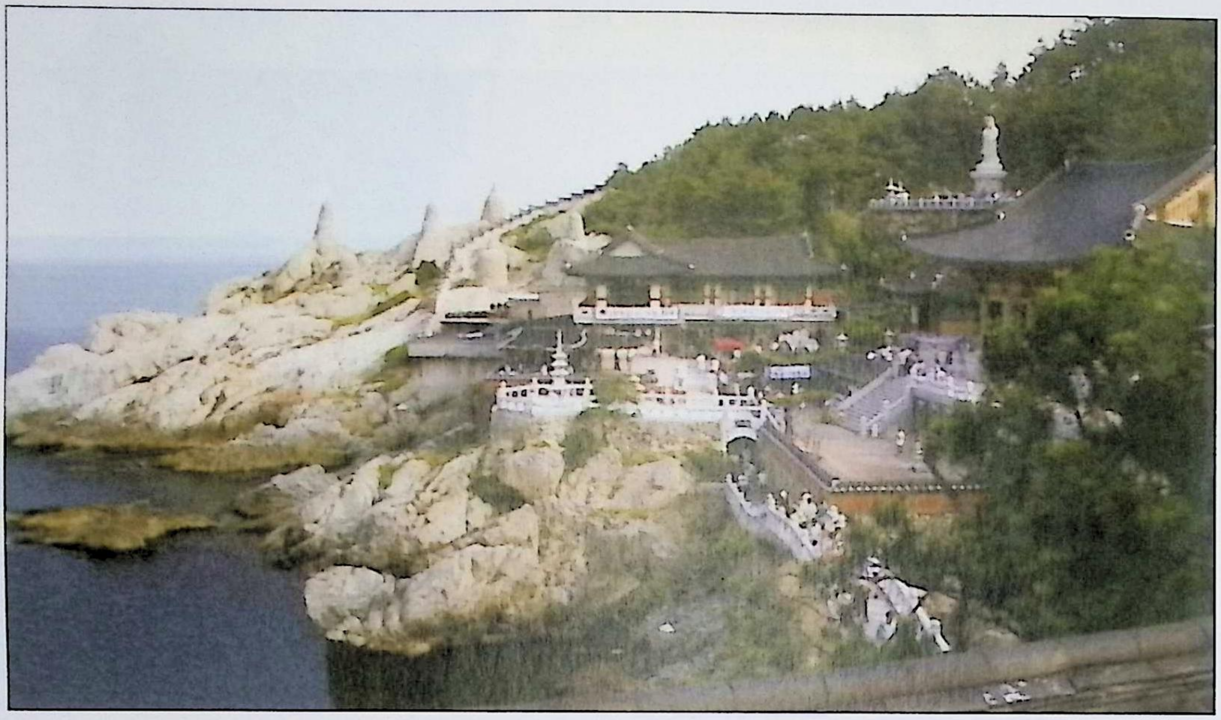


66a. The thin refined lines of the face of Bongjŏngsa Avalokiteśvara, 1363CE.

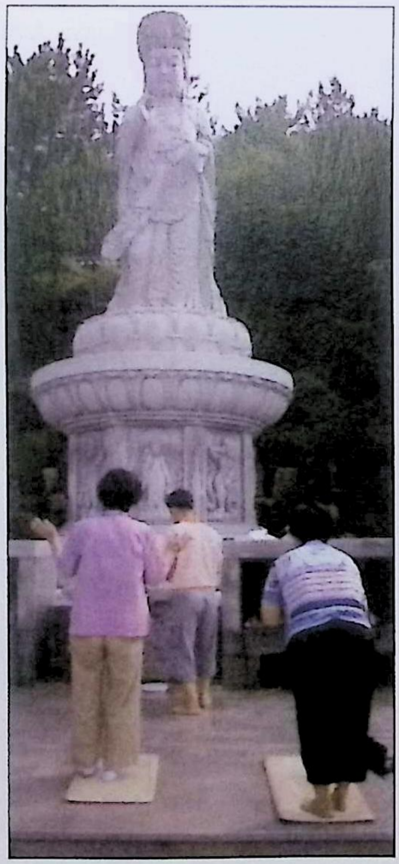


66b. The fingers of the right hand of Avalokiteśvara.
Described on p.86.

Funding by IKS-MoE

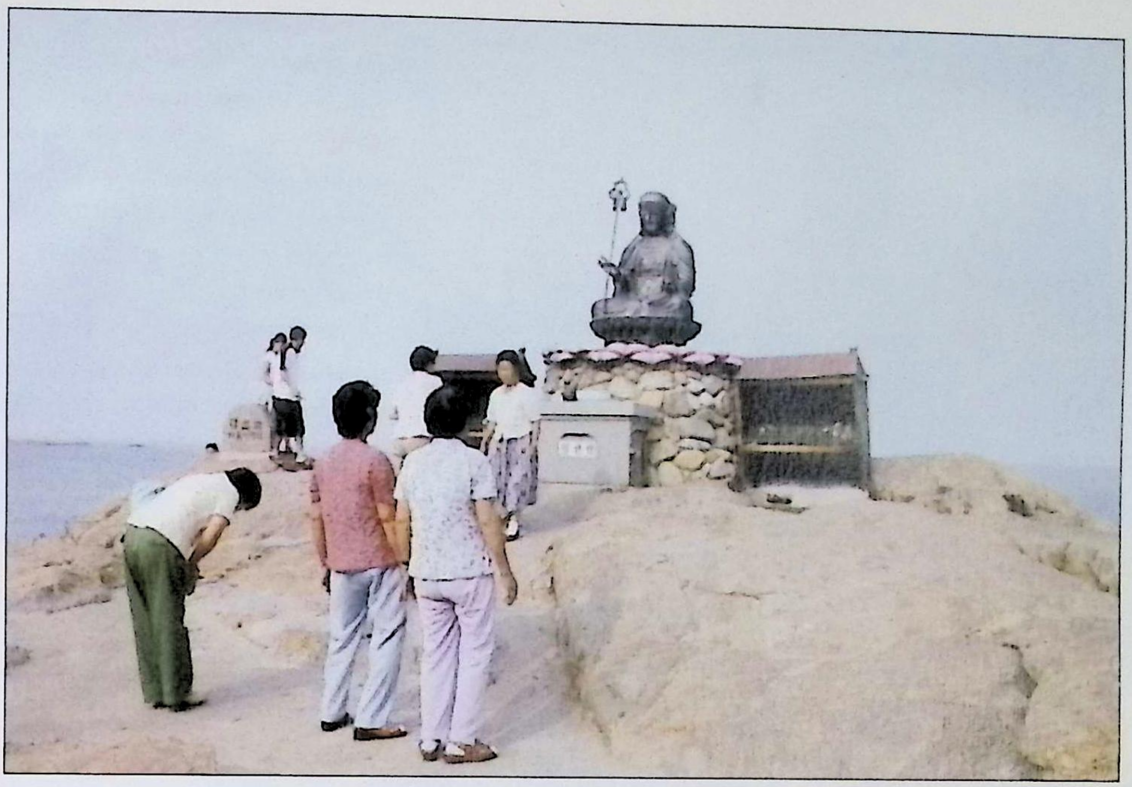


67. Haedong Yonggungsa Monastery is a reconstruction of 1974. It stands on a huge rock on the seashore. Described on p.88.

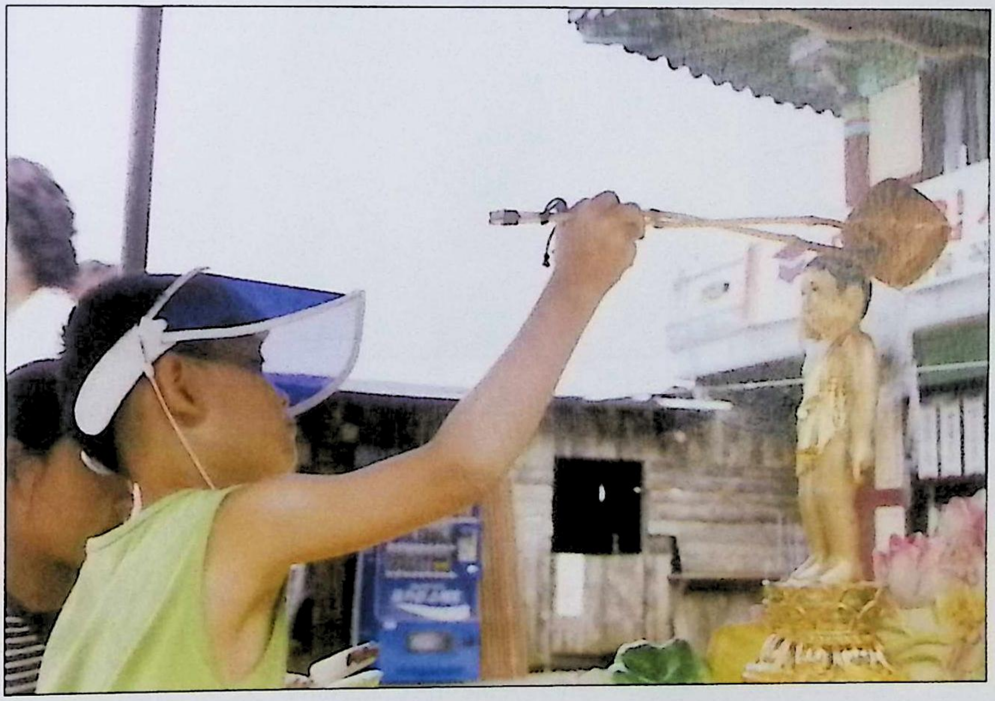


68. The Buddhist Goddess of the Great Sea Water. It is the biggest statue made of a single piece of stone. Described on p.88.

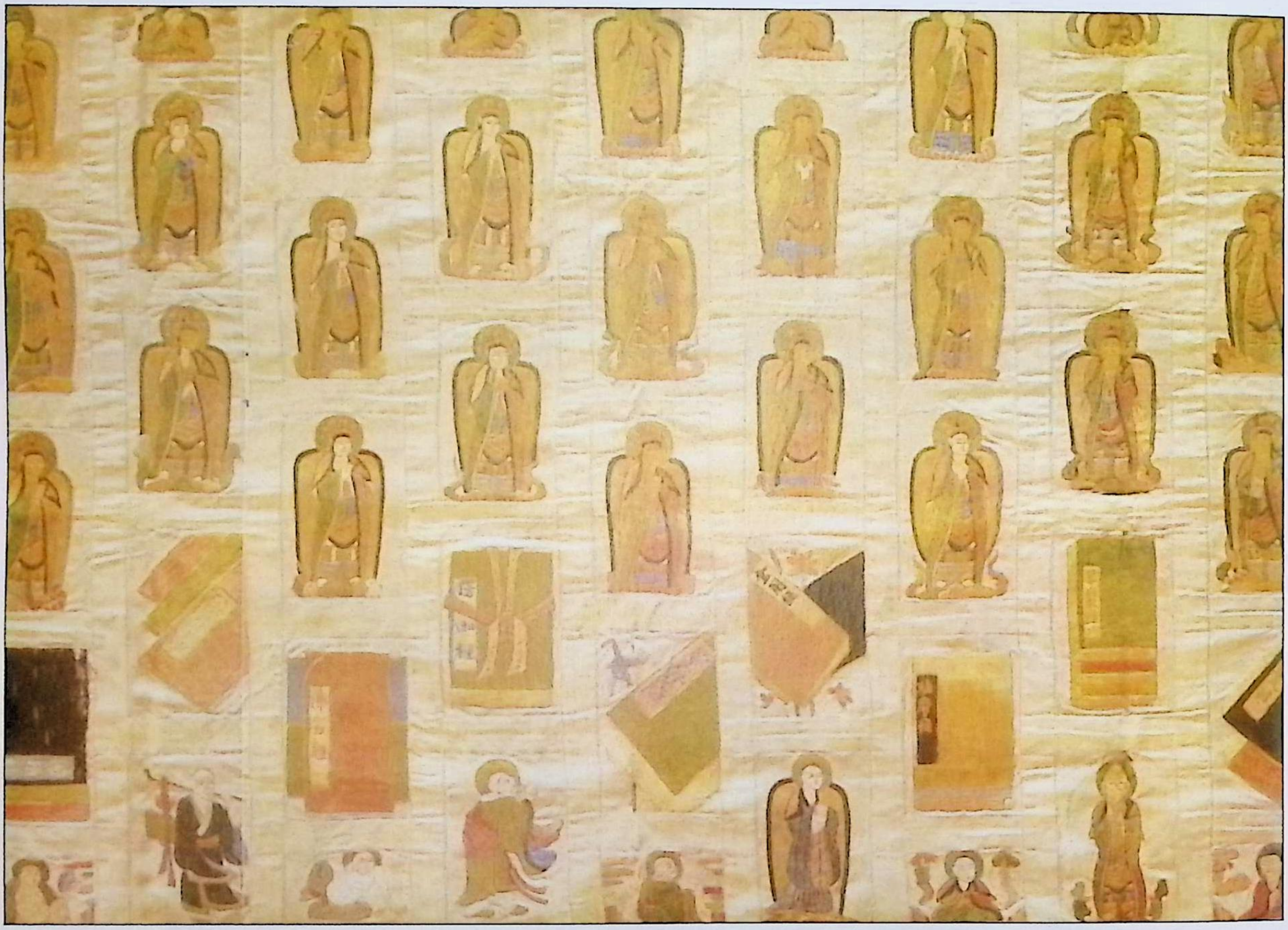
Funding by IKS-MoE



69. Statue of Kṣitigarbha in Ilchulam 'Sunrise Rock'. People watch the spectacular sunrise over the horizon from here. Described on p.88.

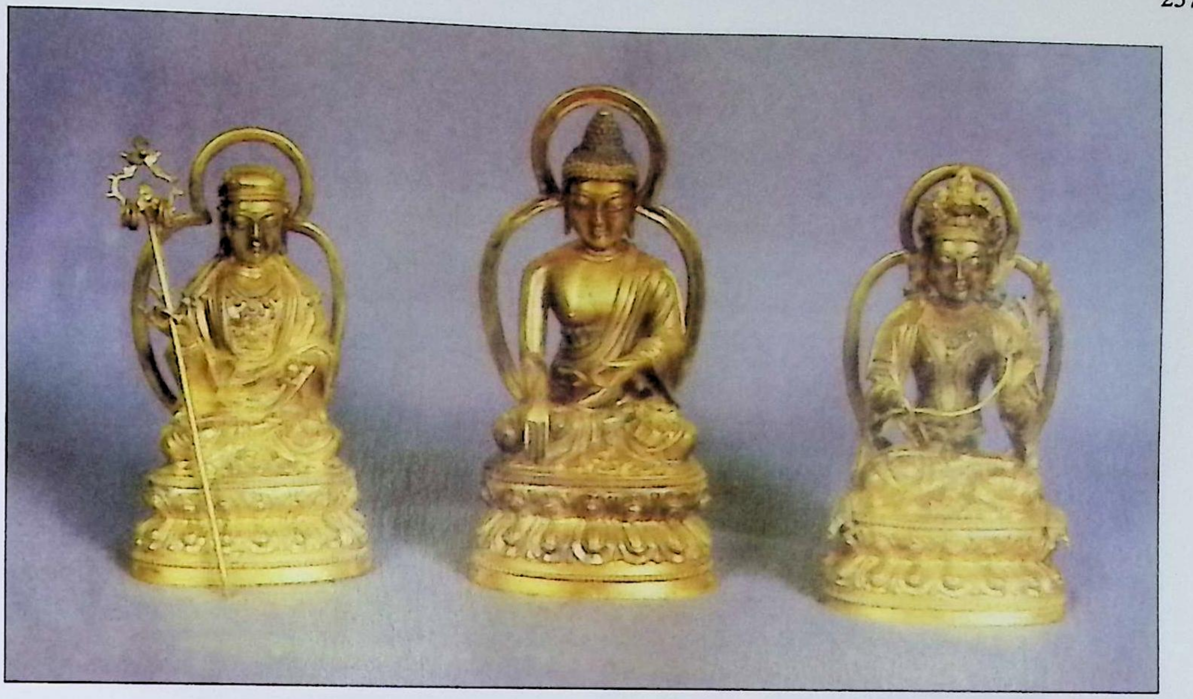


70. Children splash water on small statues of Buddha in the belief that the act will bring them good fortune.

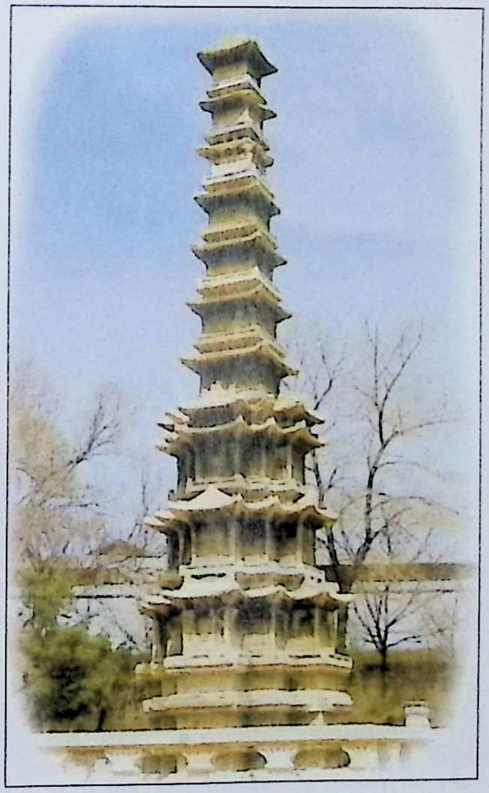


71. An 18th century embroidered Buddhist robe designated Treasure No.654. Worn by monks during Buddhist rites or prayer sessions, the robes were embroidered and sewn by monks and nuns while they recited sutras. More pieces of clothing were sewn together for higher ranking monks. Judging from the exquisite embroidery, the robe is believed to have been made by very skillful nuns.

Funding by IKS-MoE

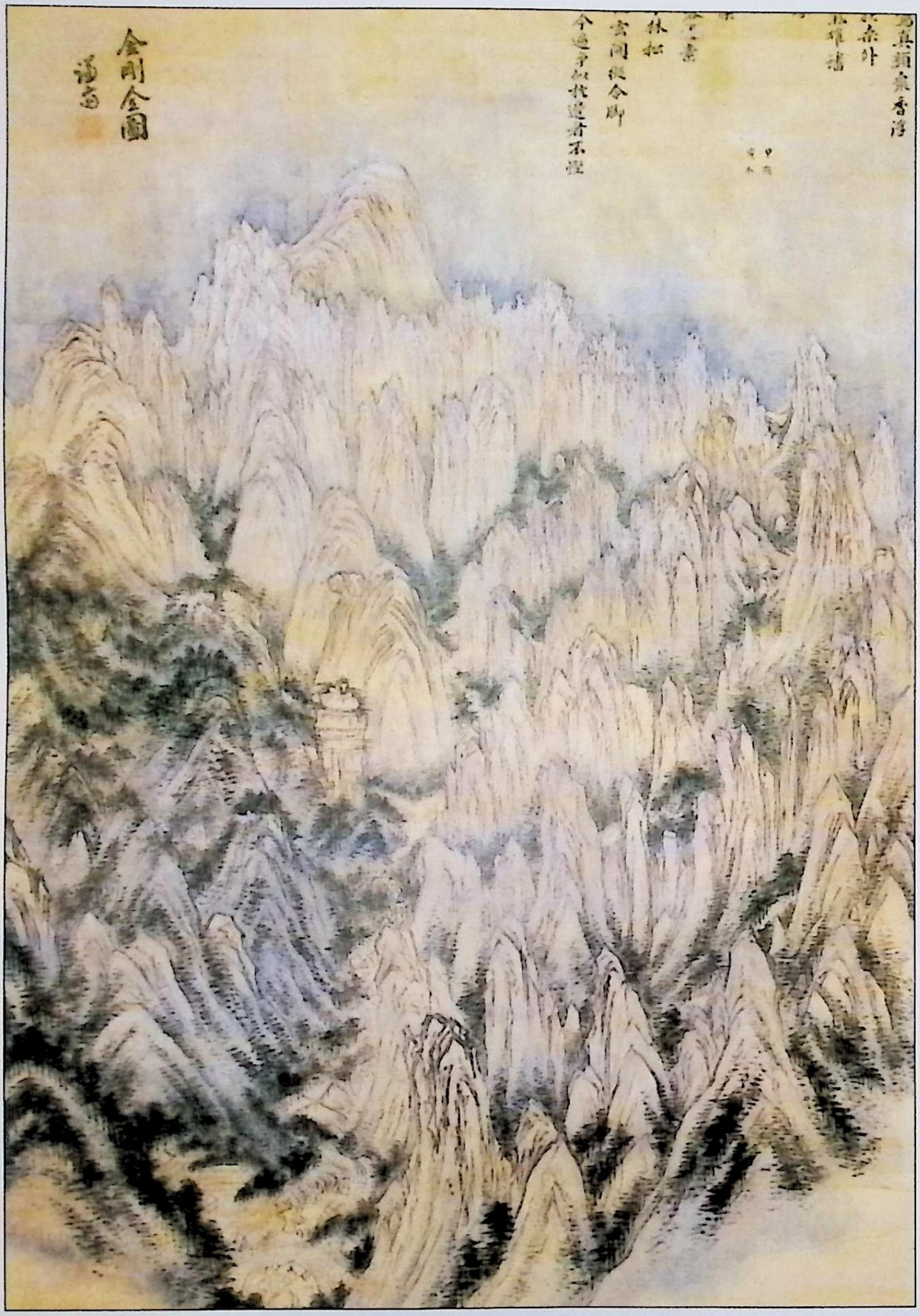


72. Kṣitigarbha Amitābha Avalokiteśvara



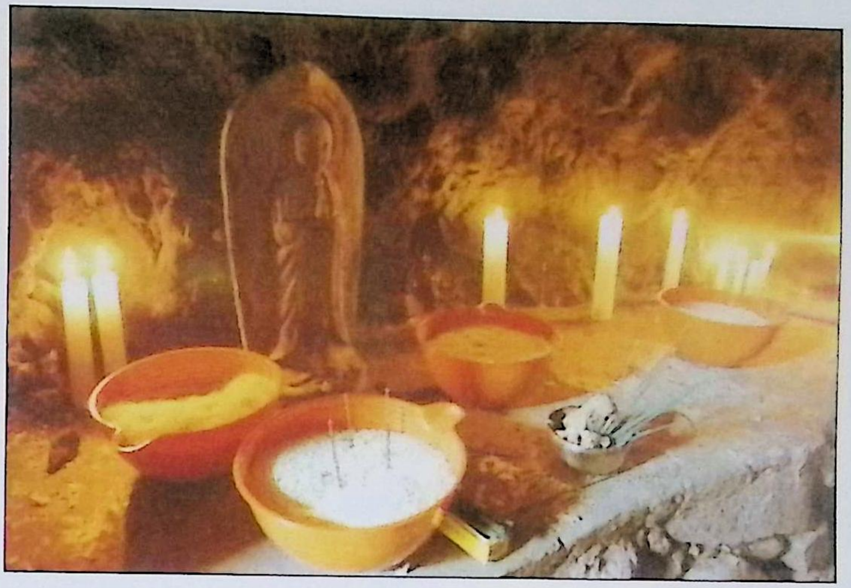
73. Won-gak Saji Shipchcŭng Soktap (Ten-Storey Stone Pagoda of Won-gak Monastery). Described on p.110.

Funding by IKS-MoE

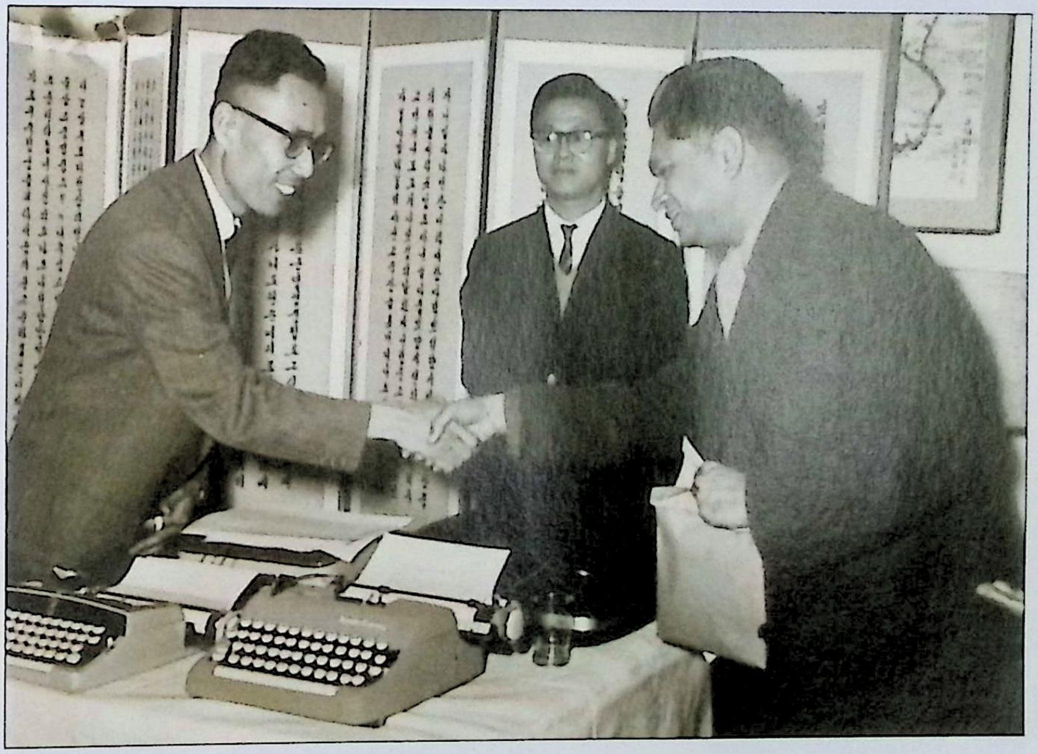


74. Mount Kŭmgang 'Diamond Mountain', Vajraparvata, was a centre of Vajrayāna Buddhism where monks spoke Korean mixed with Sanskrit, sang Sanskrit hymns, and conducted rites with Sanskrit dhāraṇīs. Painted by Chŏng Sŏn in 1734. He was known as the 'Noble Painter' and this painting Kŭmgangjŏndo is regarded as his most representative work. It is National Treasure no.217.
This painting of the 12,000 peaks of Mount Kŭmgang depicted from a bird's-eye view reveals the artist's consummate expertise through the bold portrayal of a rockless mountain in front and a rocky mountain in the rear drawn with dynamic brush strokes. Perhaps it is only natural that such an exceptional artist during the golden age of the Chosŏn Dynasty should have produced such a masterful work of art. Described on p.110.

Funding by IKS-MoE



75a. Maitreya enshrined in the Hwaamgul with constantly flickering candles and incense. Caves are the deeps of the spiritual (धर्मस्य सत्यं निहितं गुहायाम्). Described on p.111.

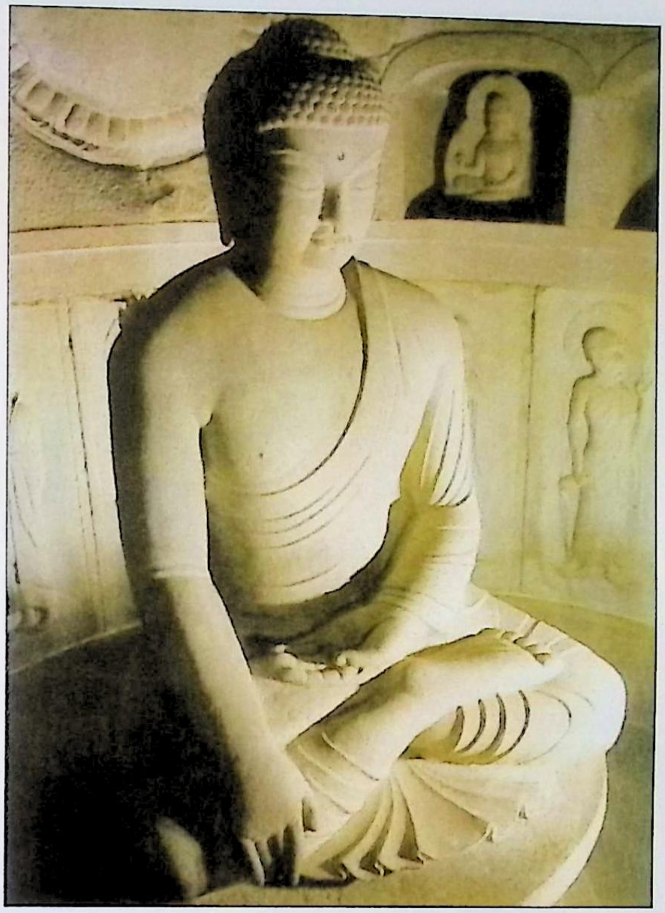


75b. H.E. Mr. Kibong Han, Consul-General of the Republic of Korea, presented Korean typewriters to Prof. Lokesh Chandra, as ViceConsul Mr. Byong Rok Lee looks on (4 Feb 1964). Described on p.113.

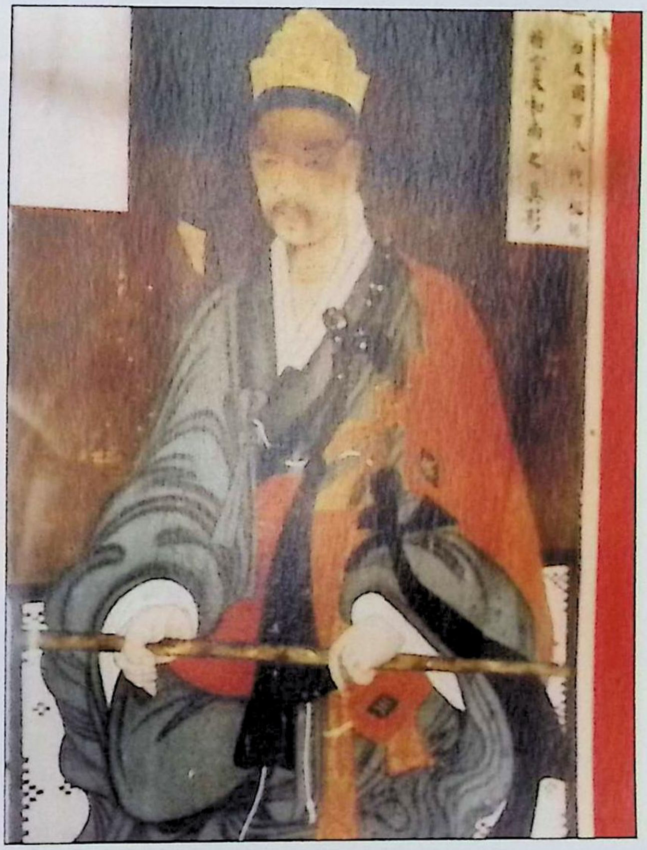
76. Venerable Kim Kwang-tae presenting a xylograph of the Chinese text of the Sarva-tathāgata-tattva-saṅgraha to Prof. Lokesh Chandra on 22 Feb 1981. Described on p.131.

77. Poetess Kim Yang-shik, Prof. Hajima Nakumara, Prof. Lokesh Chandra. Described on p.136.

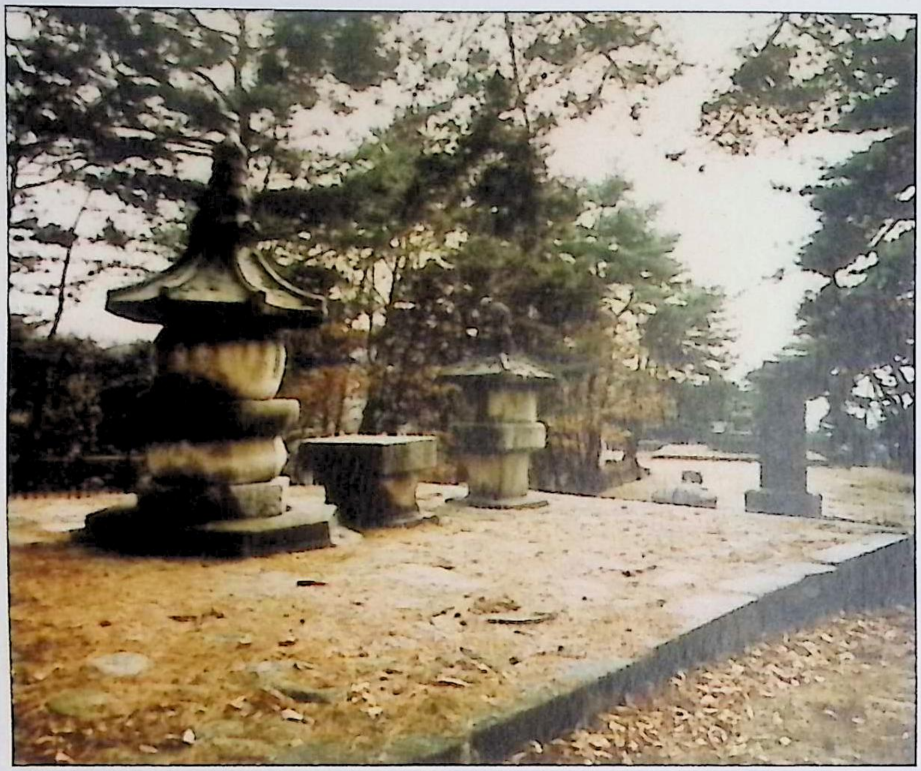
Funding by IKS-MoE



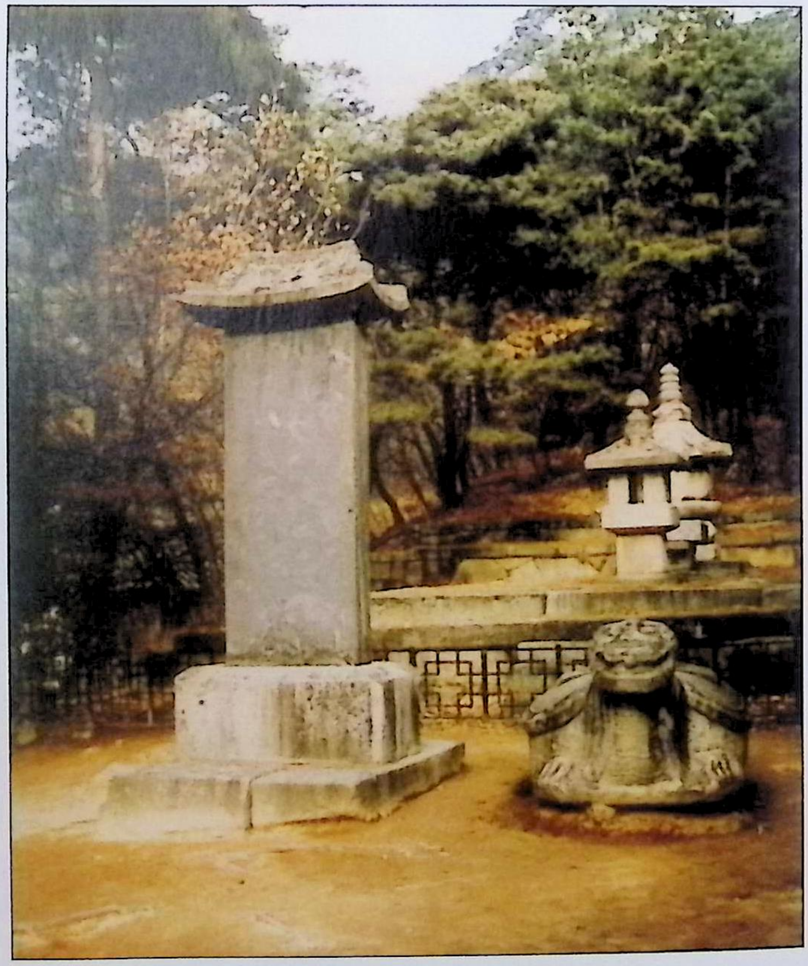
78. Vairocana the main image of Sŏkkuram. Unified Silla, 8th century. National Treasure no.24. Described on p.148.



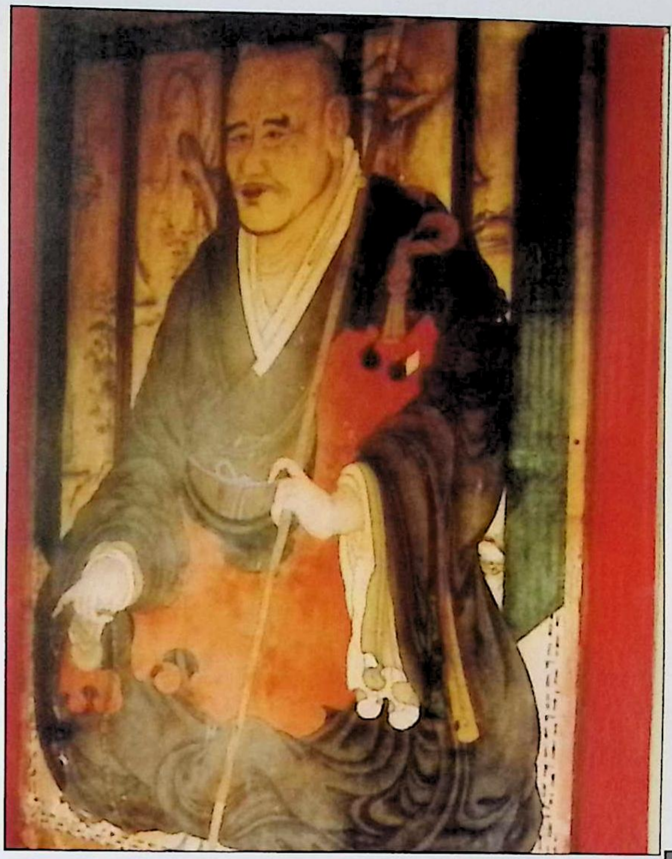
79. Dhyānabhadra came to Korea around 1326 and built Whŏamsa i.e. Juniper Rock Monastery near Seoul. Described on p.149.



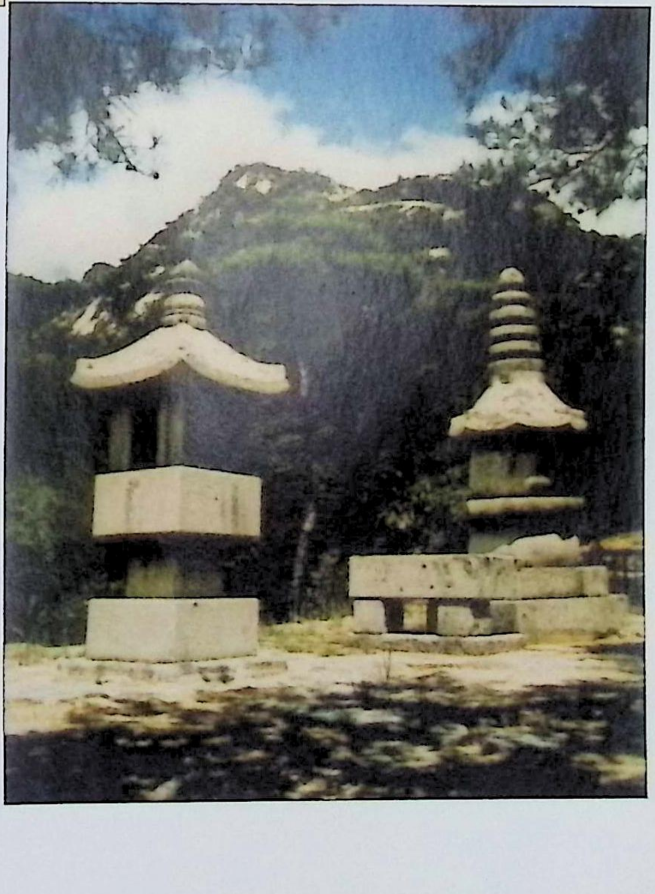
80. Stupa of Dhyānabhadra's relics and lantern (1372CE).



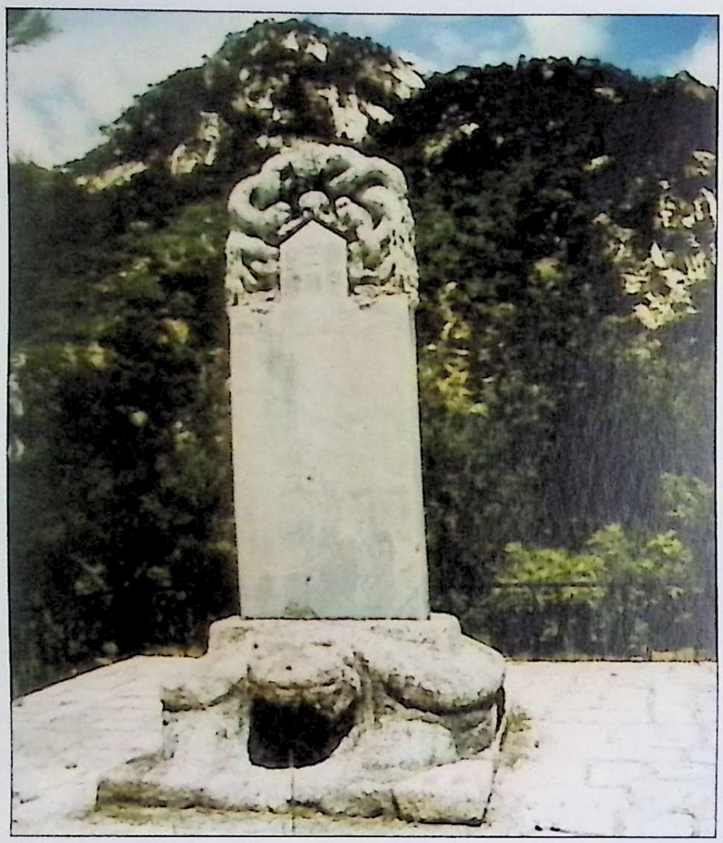
81. Stele inscription on the life of Dhyāna-bhadra in India and abroad.



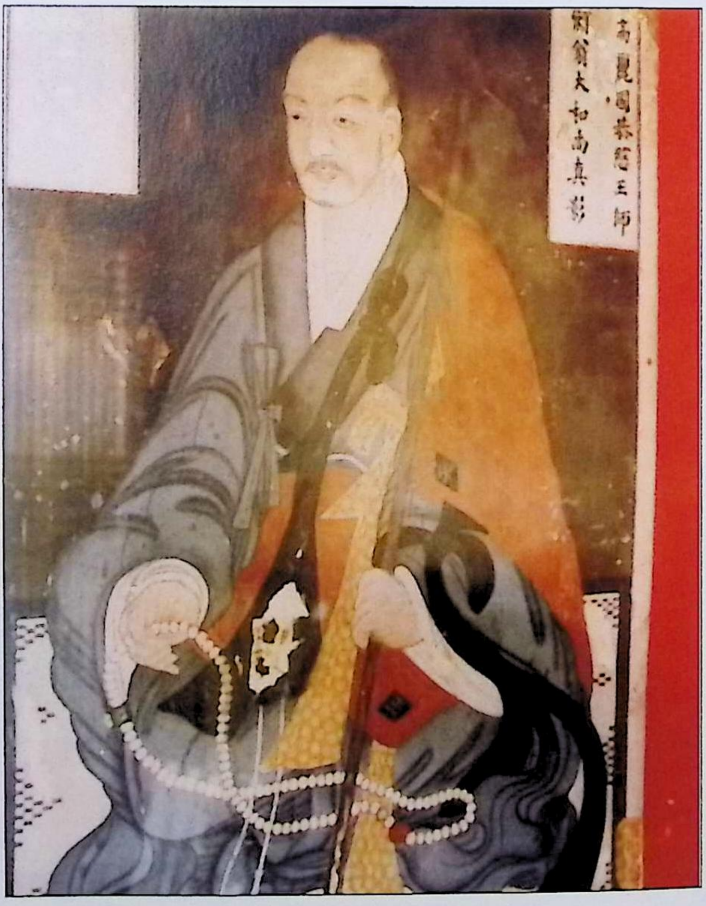
82. Portrait of Naong (1320–1376), a disciple of Dhyānabhadra. He met Dhyānabhadra in China in 1347 and spent four years with him. He is one of the highly esteemed monks in Korean Buddhism as he introduced the new way of Sŏn (Zen).



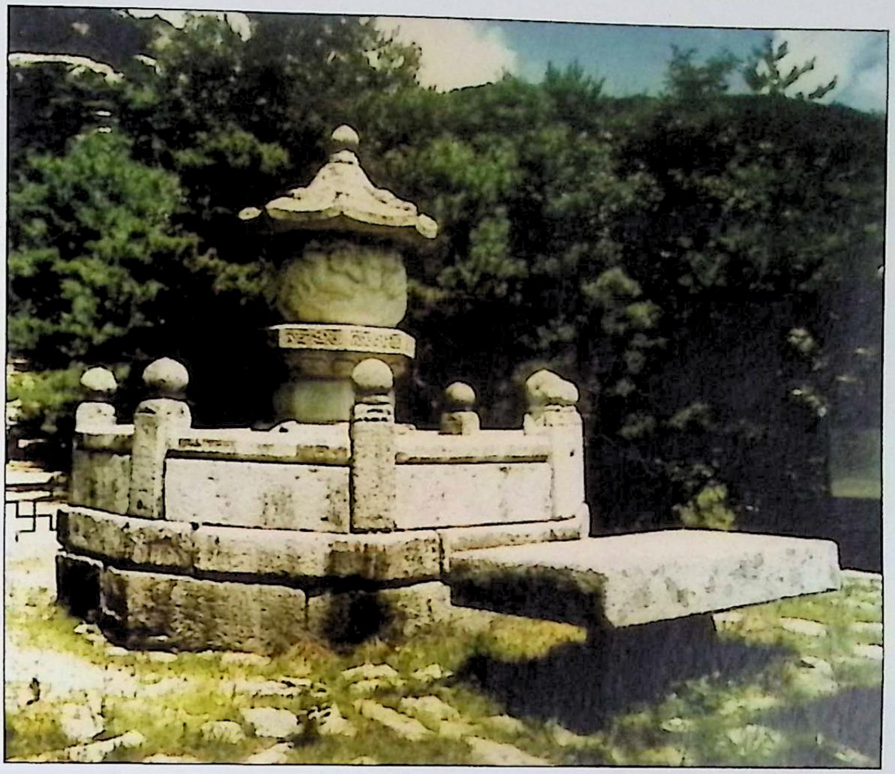
83. Stupa of Naong's relics and lantern.



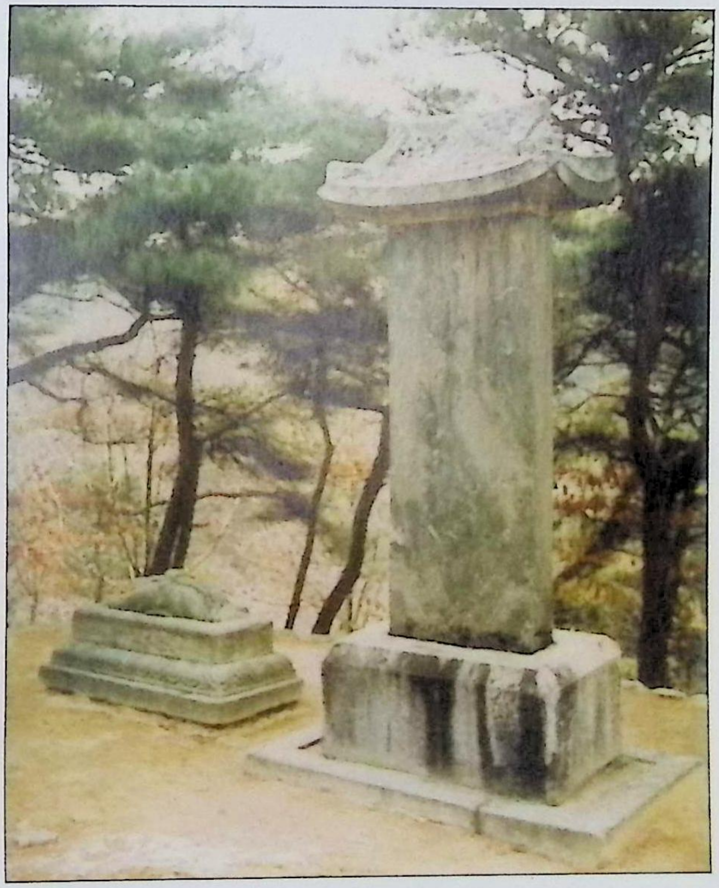
84. Stele inscription in commemoration of Naong. Treasure no.387, height 3.06 meters.


高麗國恭愍王師
懶翁大和尚真影

85. Portrait of Muhak (1327–1405), a disciple of Dhyānabhadra. Muhak met Dhyānabhadra in 1353 in China and was recognized by him as one who had perceived the doctrine of Buddhism. He played a historic role by suggesting to the Founder King of Chosun Dynasty to move the national capital from Kaesung to Seoul.

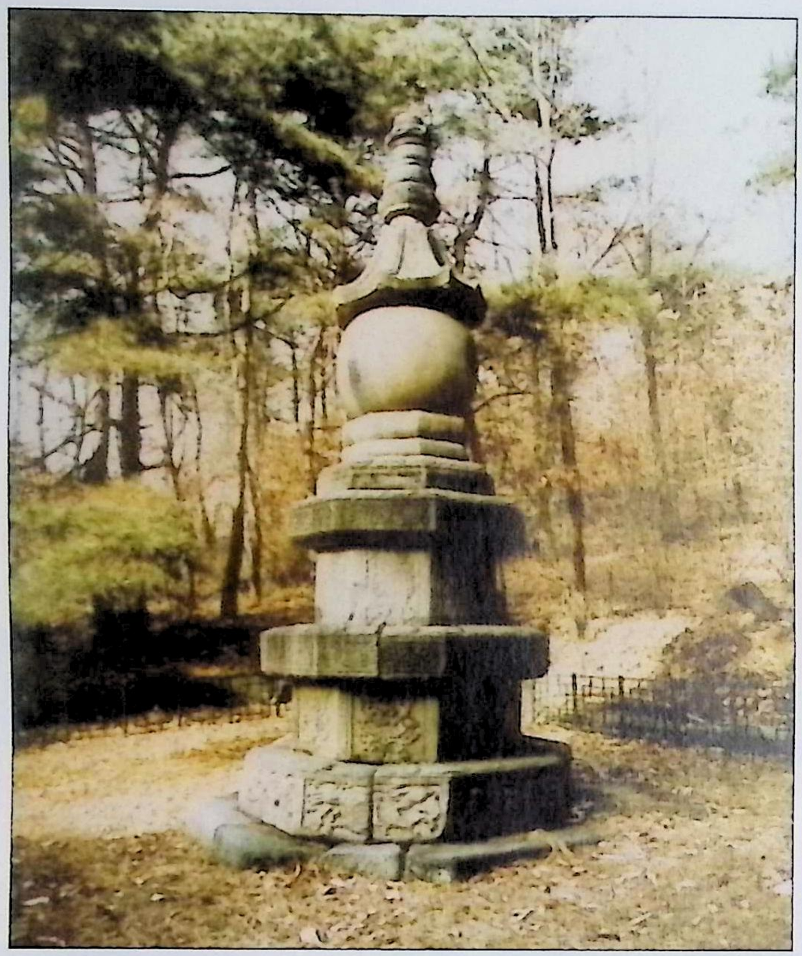


86. Stupa of Muhak's relics and lantern built in 1407. Treasure no.388, height 2.7 meters.

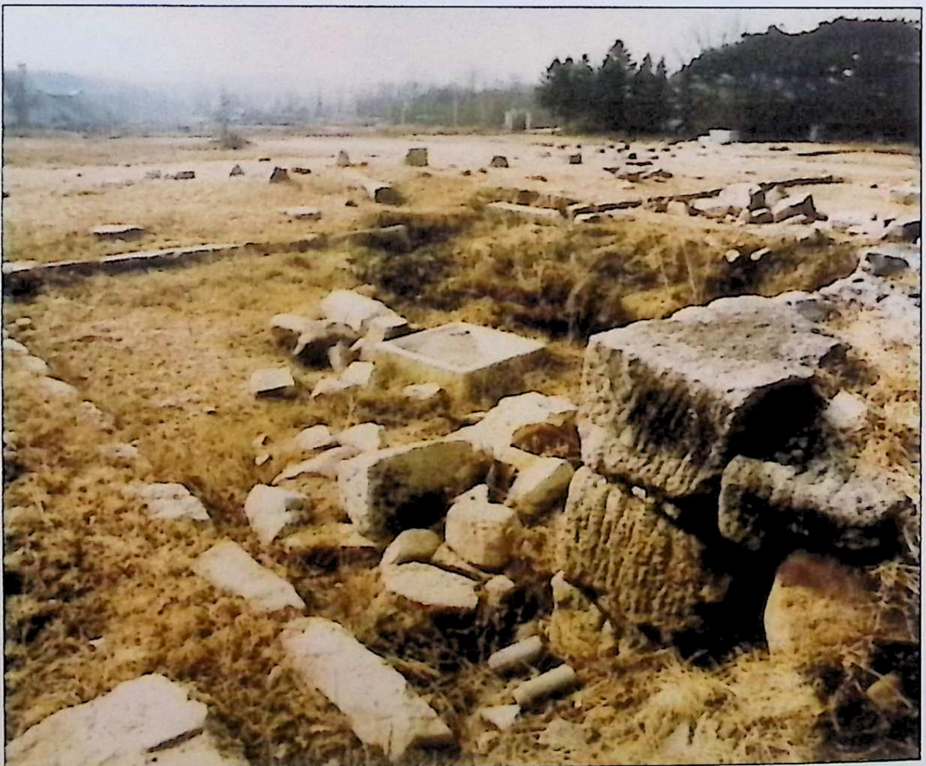


87. Stele inscription in commemoration of Muhak. Kyunggi Province. Cultural asset no.51.

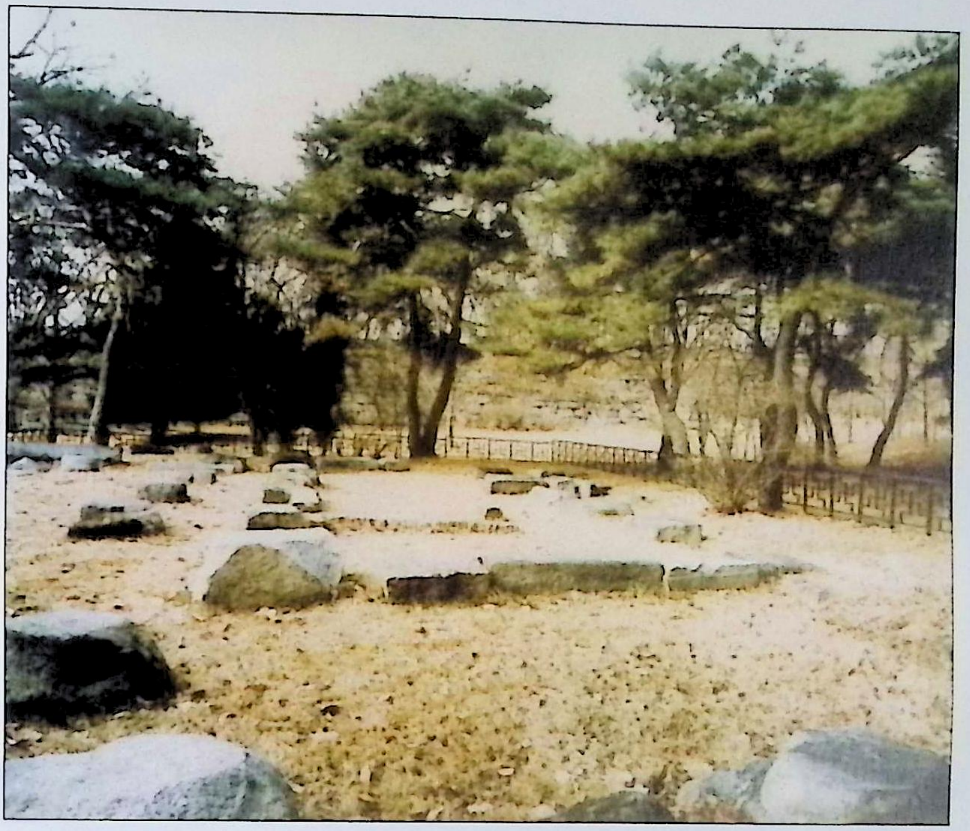
Funding by IKS-MoE



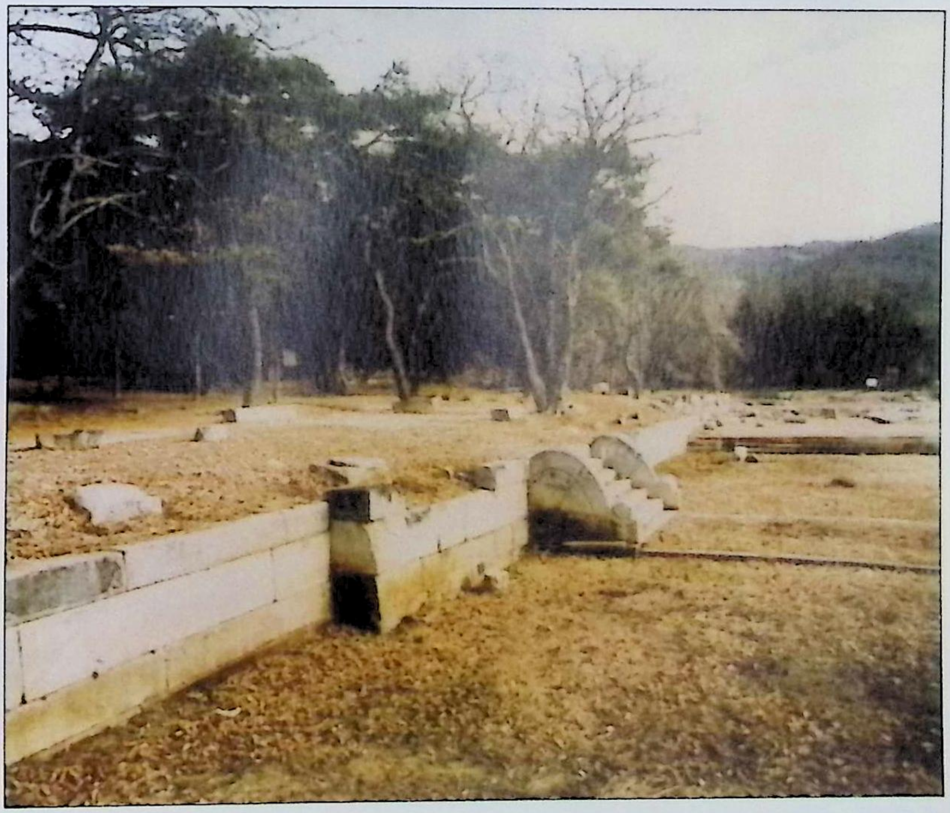
88. Stupa of Po-u, the first abbot of the Juniper Rock Monastery. He enlarged the monastery in 1472.



89. General view of the foundations of the Juniper Rock Monastery, built in 1328 by Dhyānabhadra, modelled after Nalanda. It was the biggest monastery with 268 rooms in an area of 33,000 square meters. More than 3,000 monks lived until the beginning of the Chosun dynasty. It was destroyed by fire due to Chosun dynasty's policy of the repression of Buddhism.

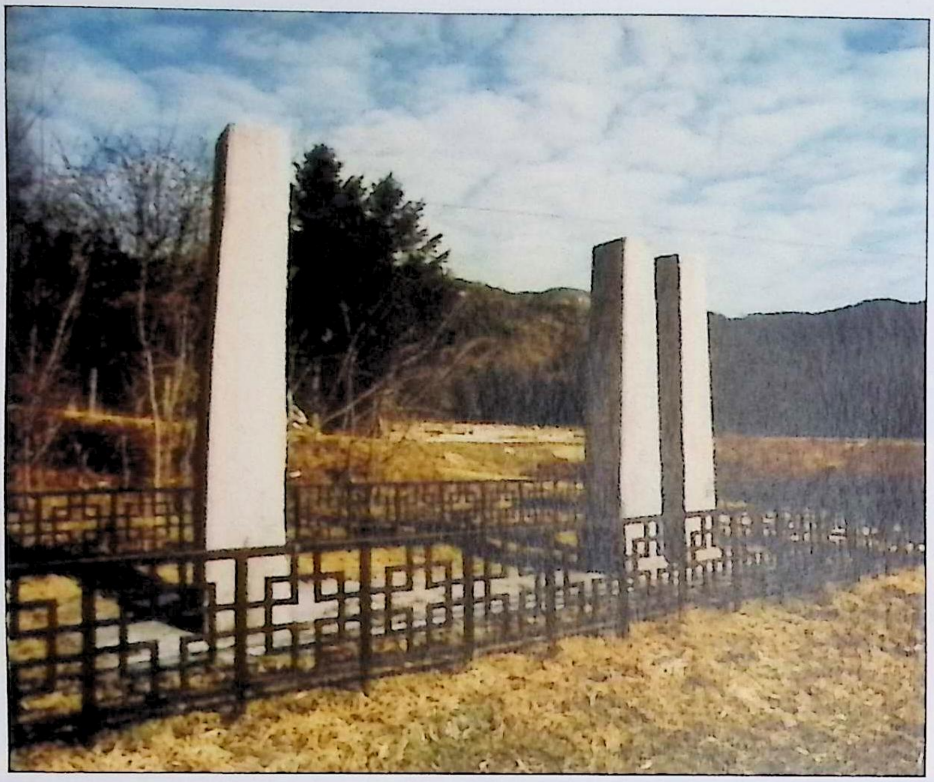


90. Foundation stones of the Juniper Rock Monastery.

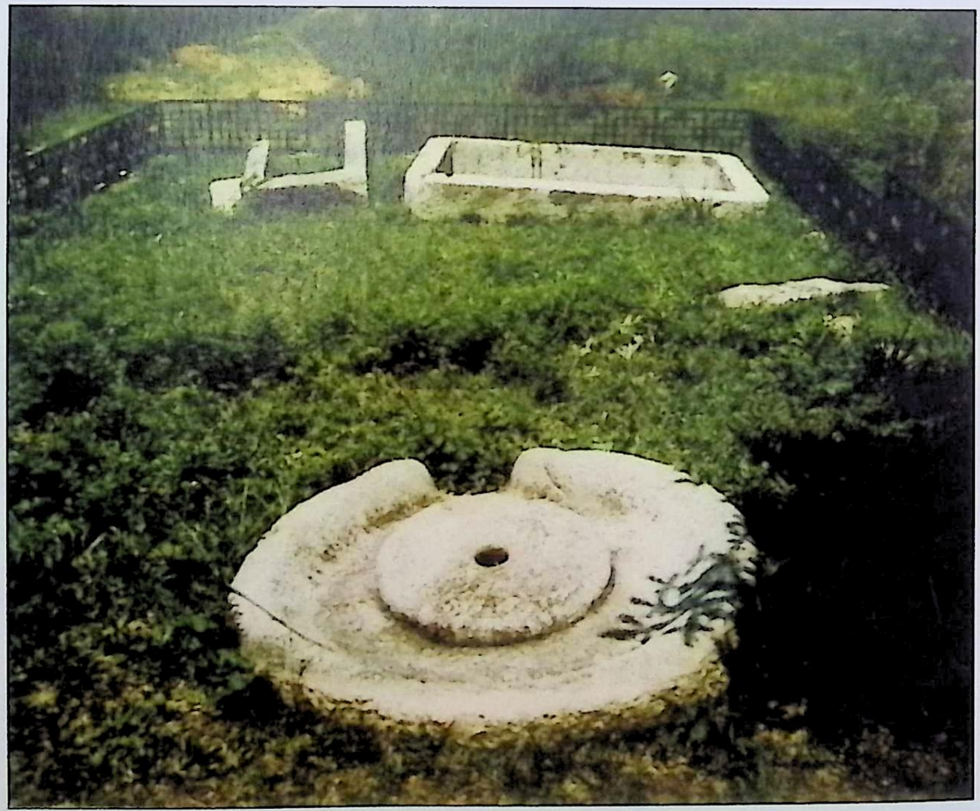


91. General view of the foundation and stepping stones of the central hall of the Juniper Rock Monastery.

Funding by IKS-MoE

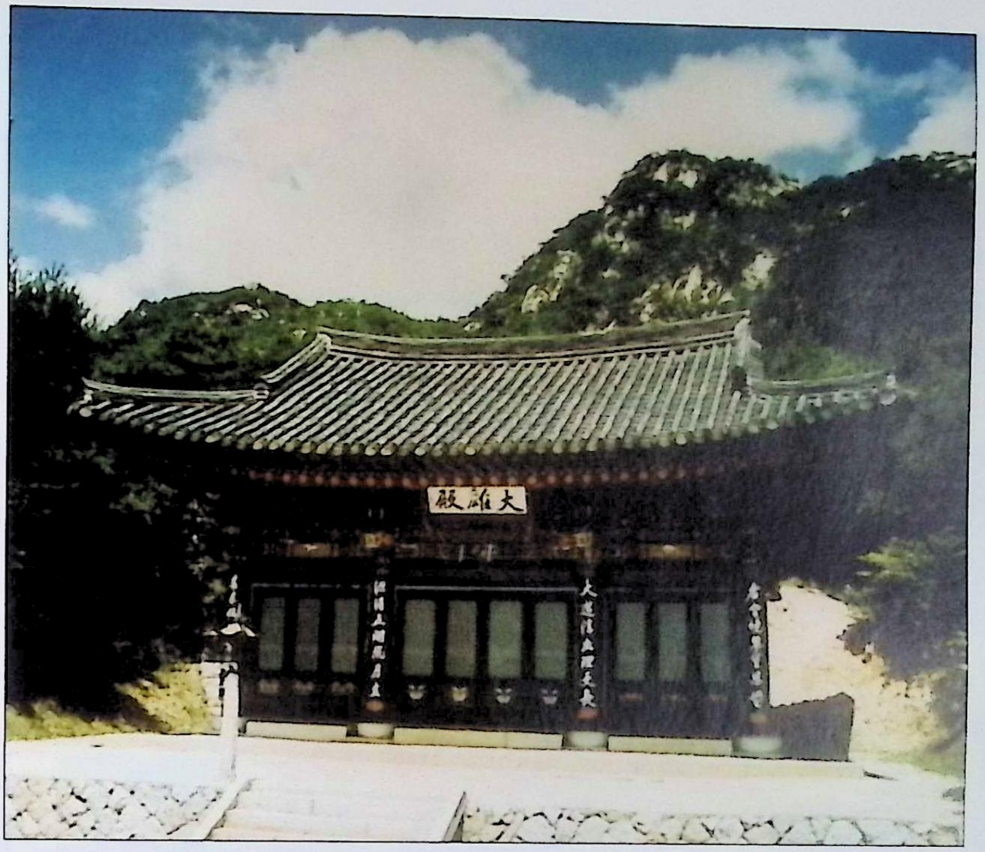


92. Flag-poles (*dhvaja-stambha*) of the Juniper Rock Monastery.



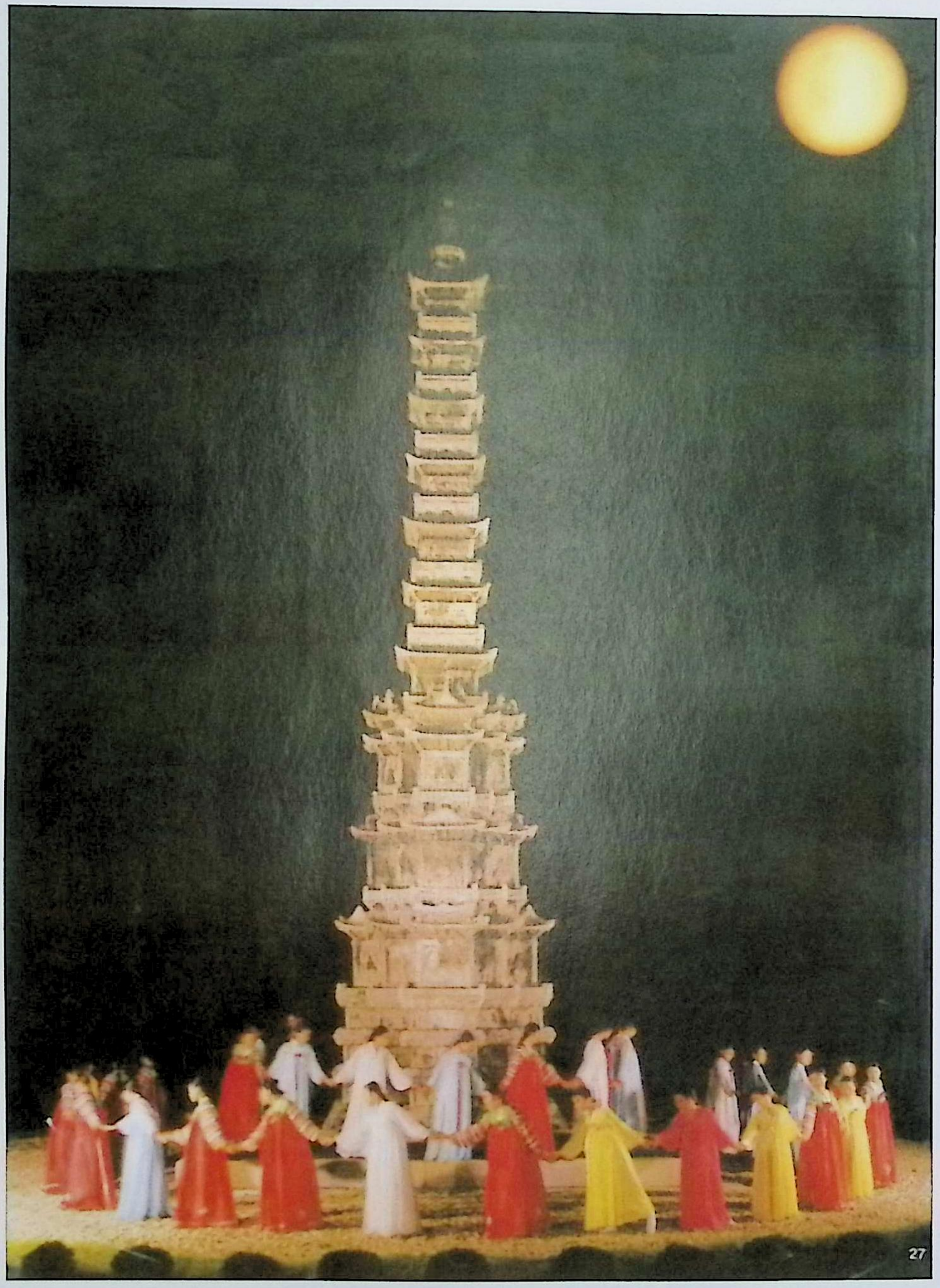
93. Grinding stone and water tank for preparing *sattu* at the Juniper Rock Monastery.

Funding by IKS-MoE



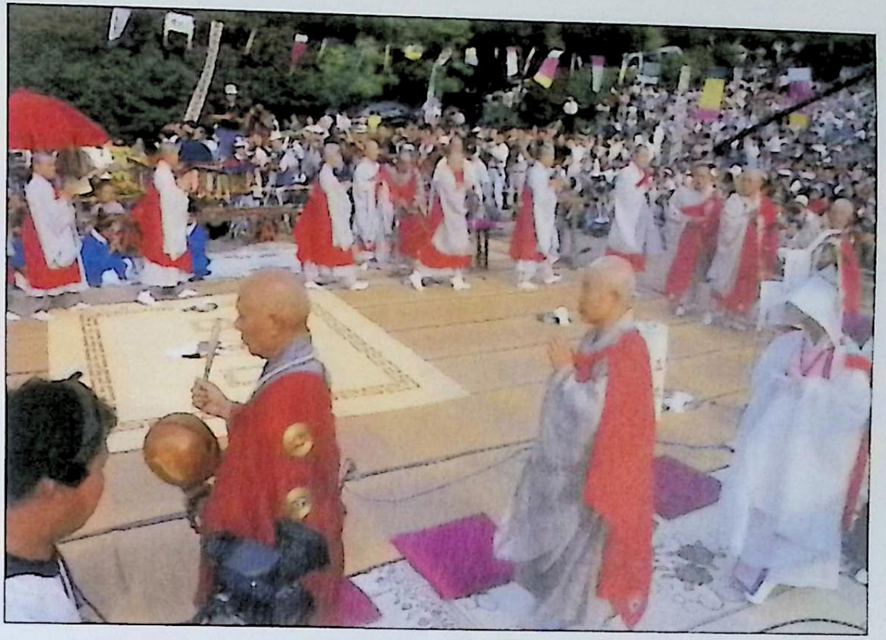
94. Central Hall of the Juniper Rock Monastery, reconstructed in 1821.

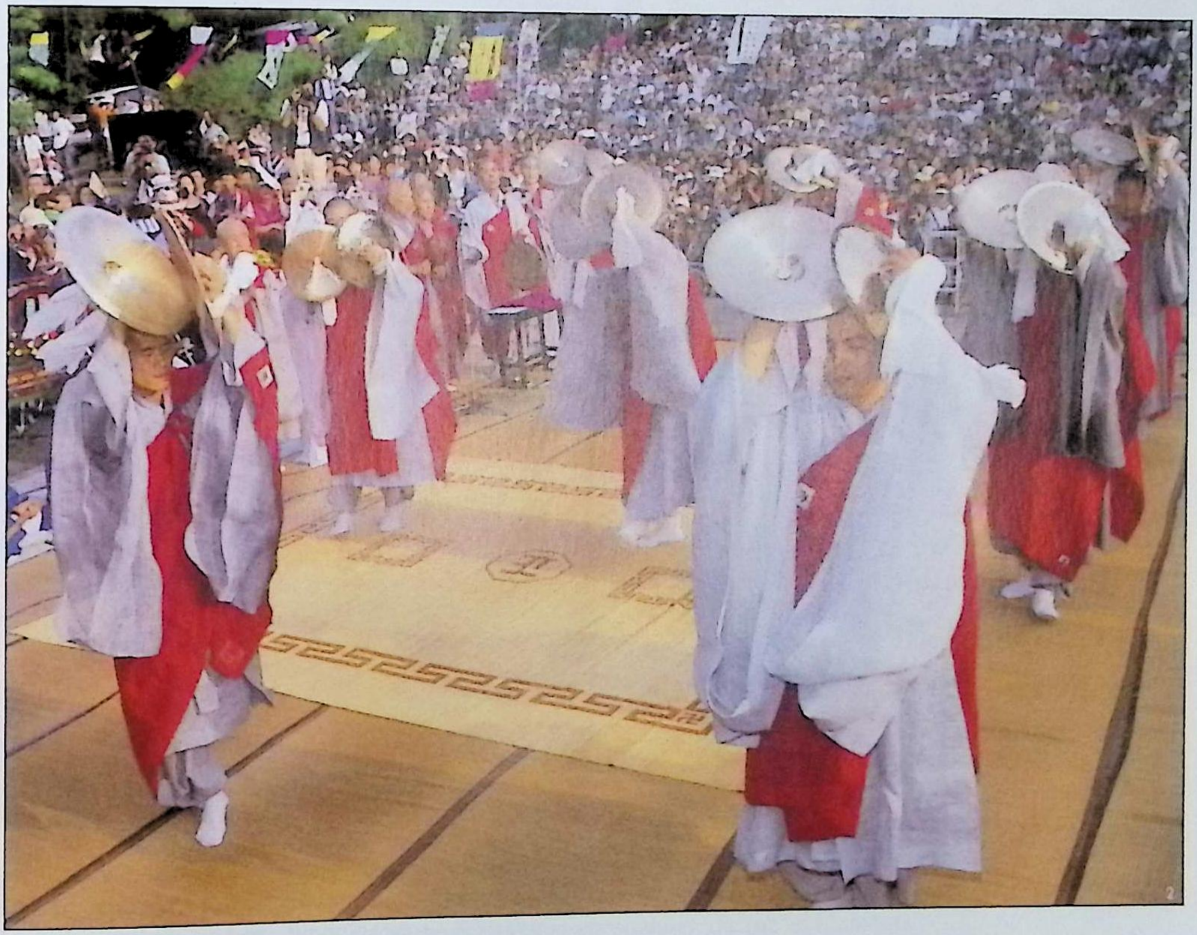
95. Monks in meditation at the Seoul headquarters of the Chogye order, the largest sect in Korea. Described on p.161.



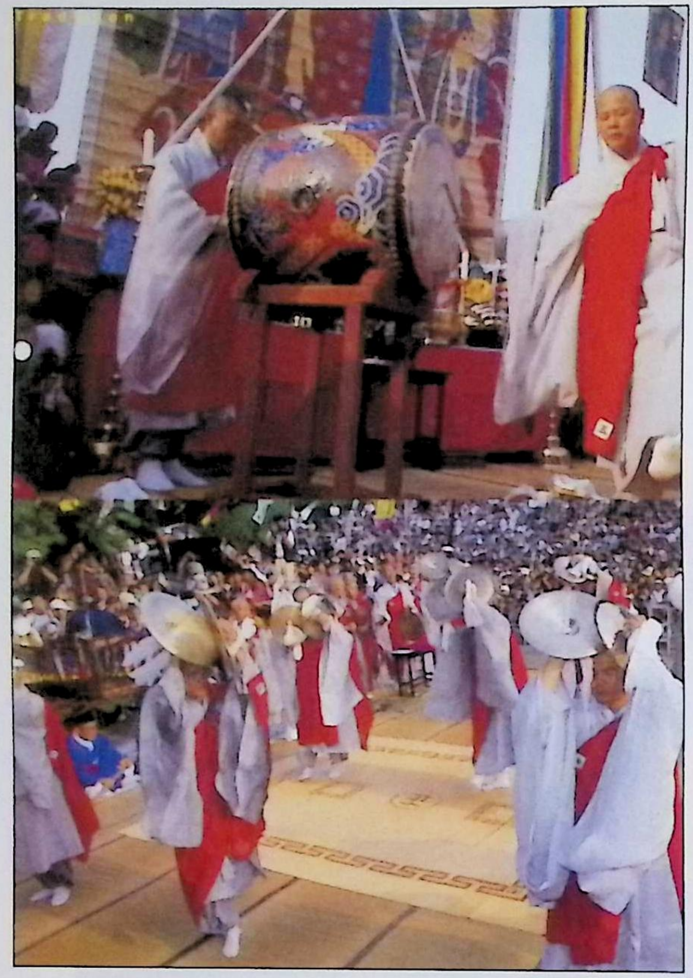
96. The full moon is a necessary ingredient to flavor the festive mood of Chusok or the Korean Thanksgiving Day. Young women in colorful traditional costumes dance around hand-in-hand, performing Kanggangsuwollae, under the moon. Chestnuts and other crops ripen to mark the approaching Chusok. It is celebrated on the 15th day of the 8th month of the lunar calendar. People make *song-pyon*, rice cakes with delicious fillings to celebrate the festivities. Described on p.169.

Funding by IKS-MoE

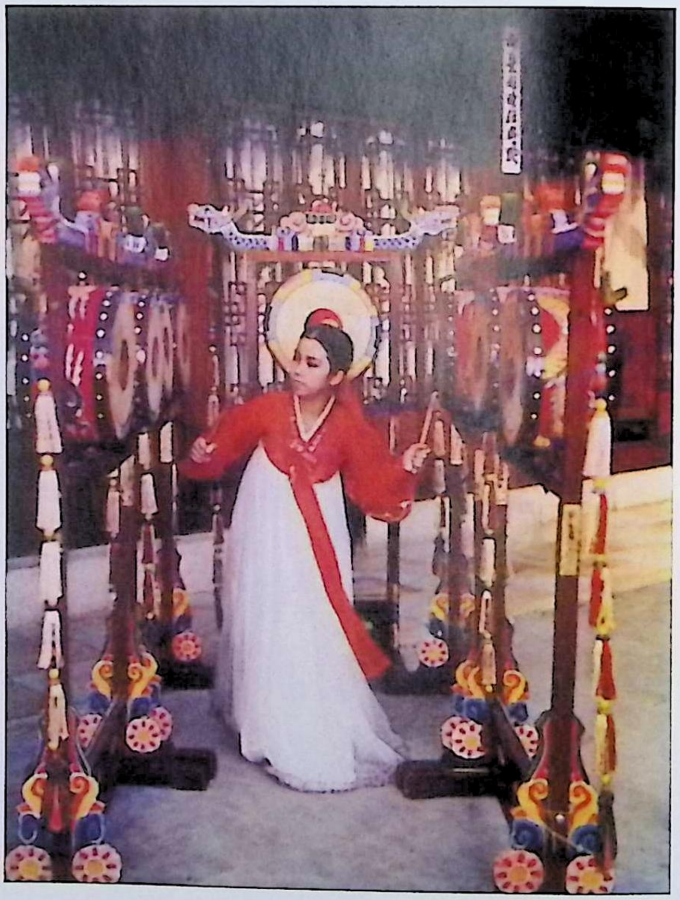




97. The Buddhist ritual *Yŏngsanjae* (Rites of Vulture Peak) is performed at Bongwonsa Monastery in Seoul. Described on p.168.

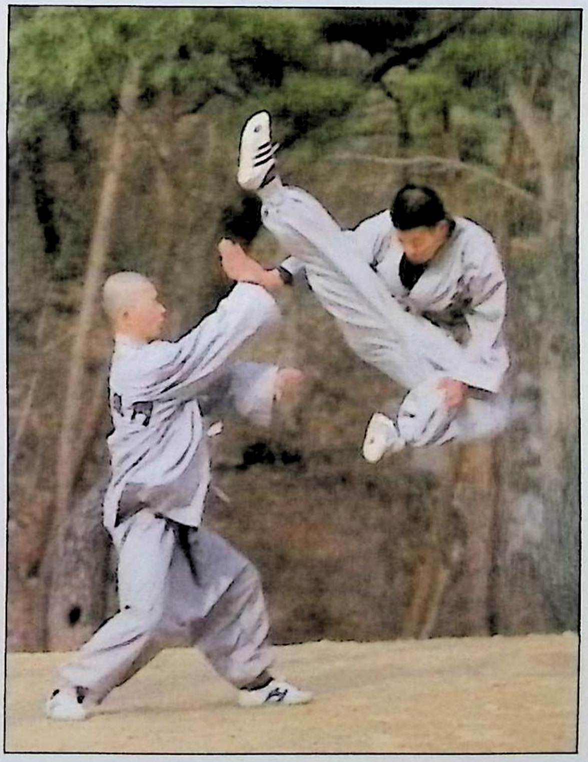


98. Described on p.168.



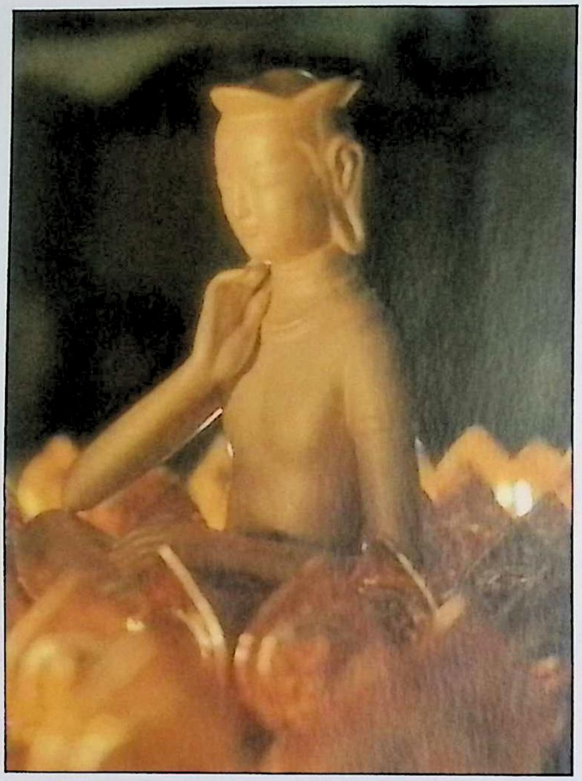
99. Nine Drum Dance is a Buddhist dance describing a legendary monk trying to free himself of worldly desire and attachment, and to dedicate himself to attainment of Nirvāṇa.
Described on p.168.

100a. Three Buddhist monks from the Pongwonsa Monastery chant a *pompae* or Sanskrit hymn, at the Space Gallery. At left is monk Pak Songam, who has been honored with the title Human Cultural Treasure for his outstanding performance of the vocal tradition (Mar 1976). Described on p.169.

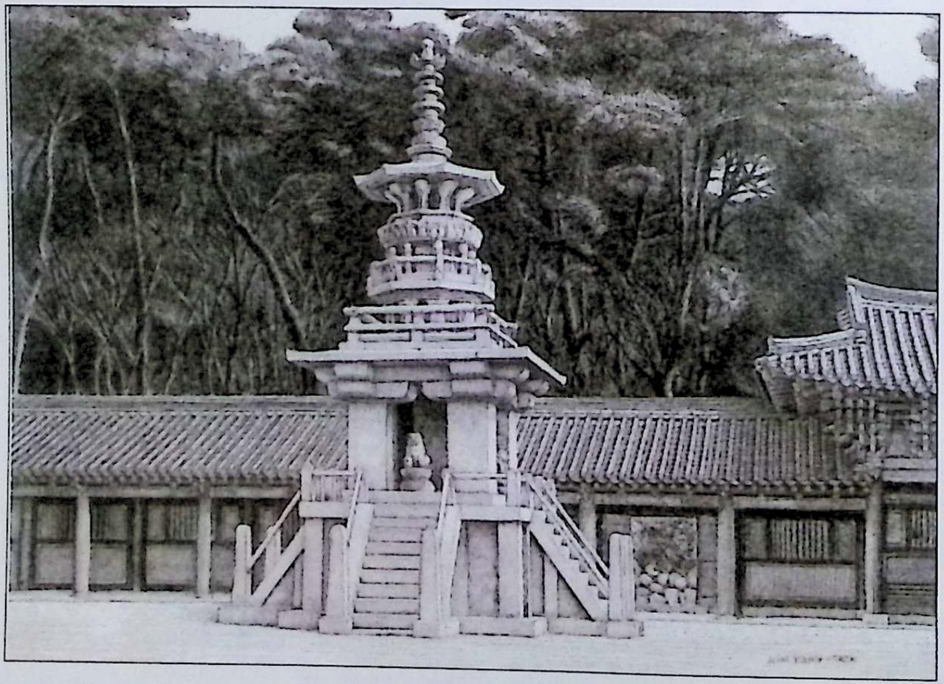


100b. In the Buddhist martial art of *sonmudo*, an advanced form of training is the waterfall method, by which practitioners focus completely on the movements against the sound of water, allowing them to forget their everyday concerns. Described on p.172.

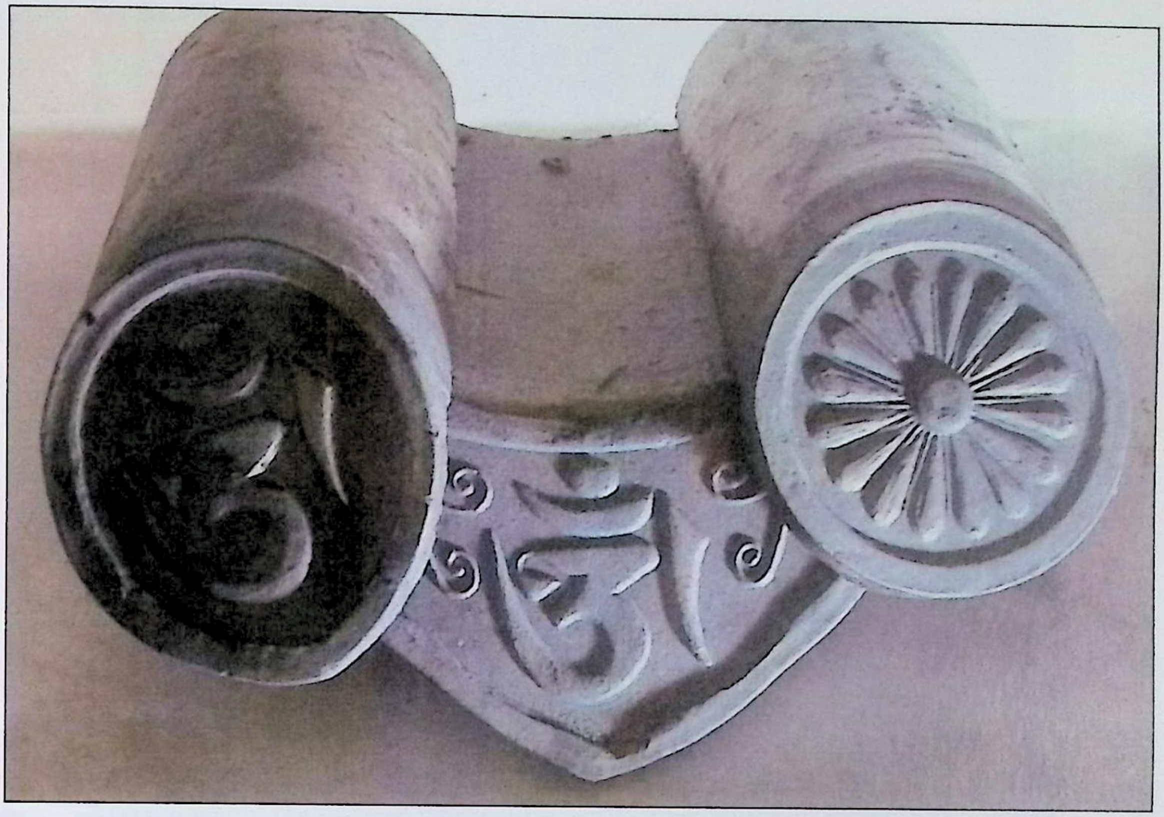
Funding by IKS-MoE



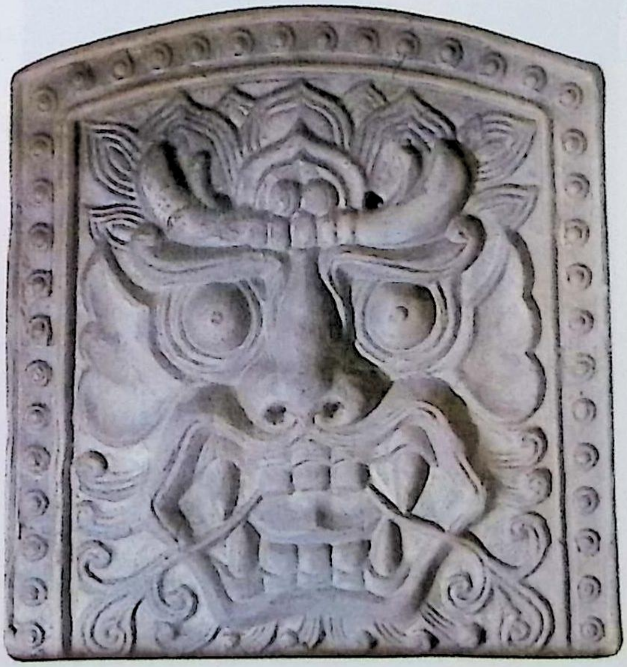
101. Un Chong-shik has revived the ancient art of gold ceramics and he has vowed to make 108 thousand images of the Buddha in gold porcelain. Described on p.177.



102. The Prabhūtaratna stupa (Dabotap) at the Pulguksa Monastery. 41 × 58 cm, India ink on paper by artist Kim Young-taek. Described on p.177.

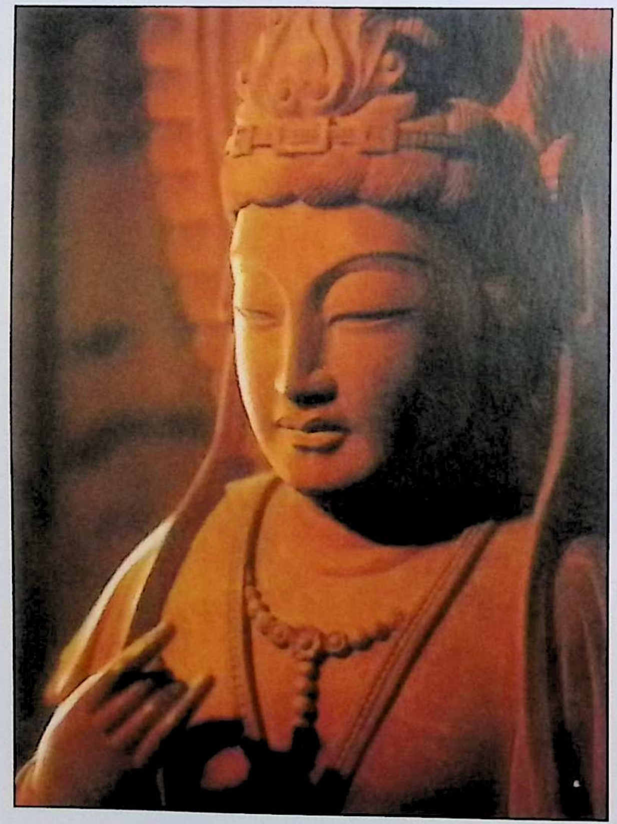


103a. The end-tiles on Buddhist monasteries of Korea with OM and dharmacakra. Described on p.178.



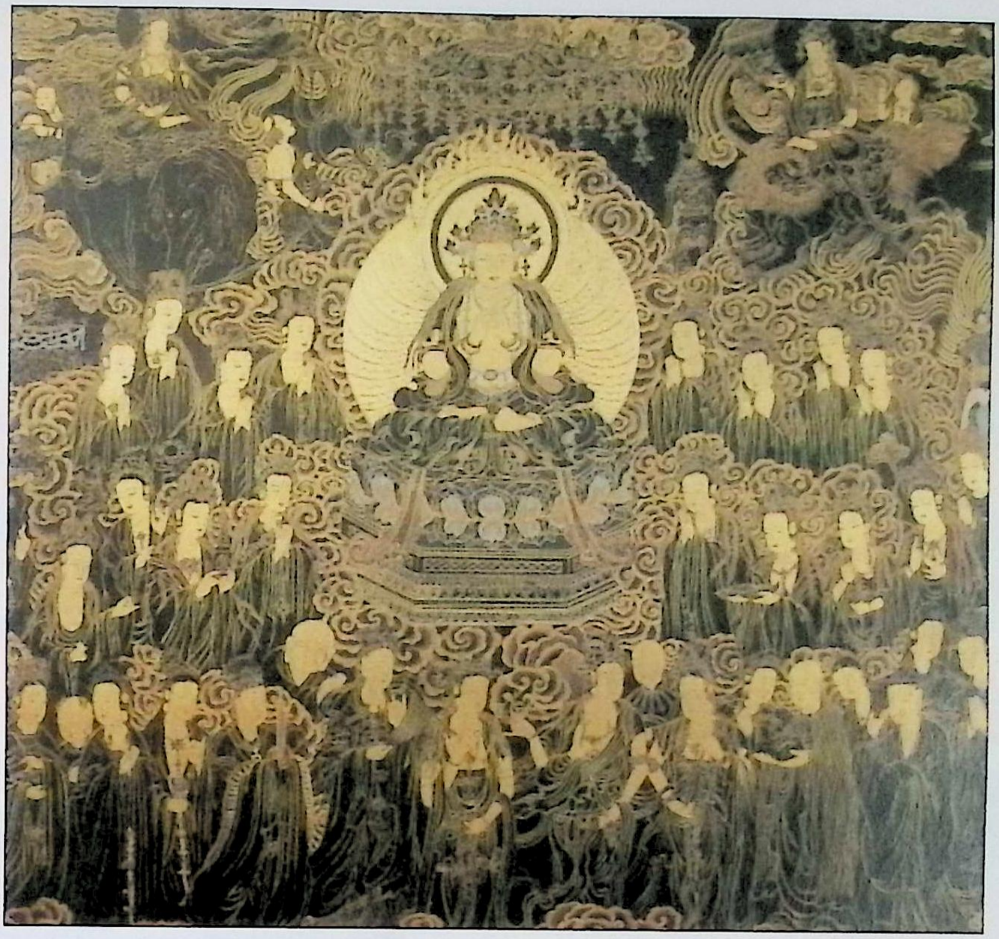
103b. Makaramukha at the end of roof-tiles represents two methods of knowledge: intellectual knowledge and intuitive perception. Described on p.178.

104. Avalokiteśvara carved by Moka Park Chan-soo in wood that would like to become an icon of *maitrī* 'mercy'. Described on p.181.

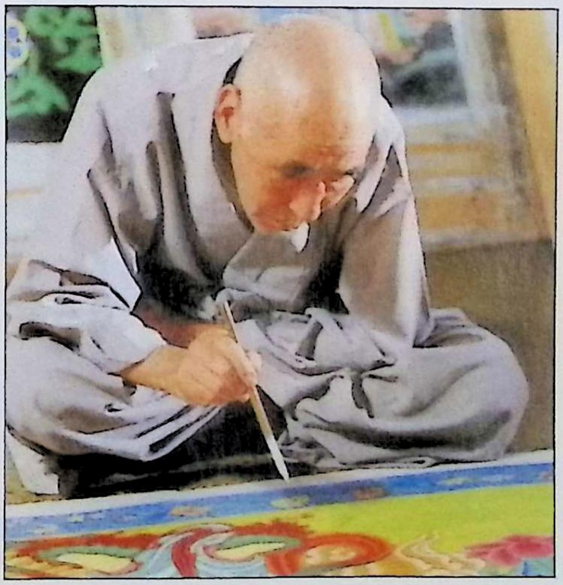


105. A sculpture by Moka Park Chan-soo who has lived with the chisel and hammer and any wood that passes through his hands becomes a Buddha, or a Bodhisattva or a mahāśrāvaka. Described on p.181.

Funding by IKS-MoE

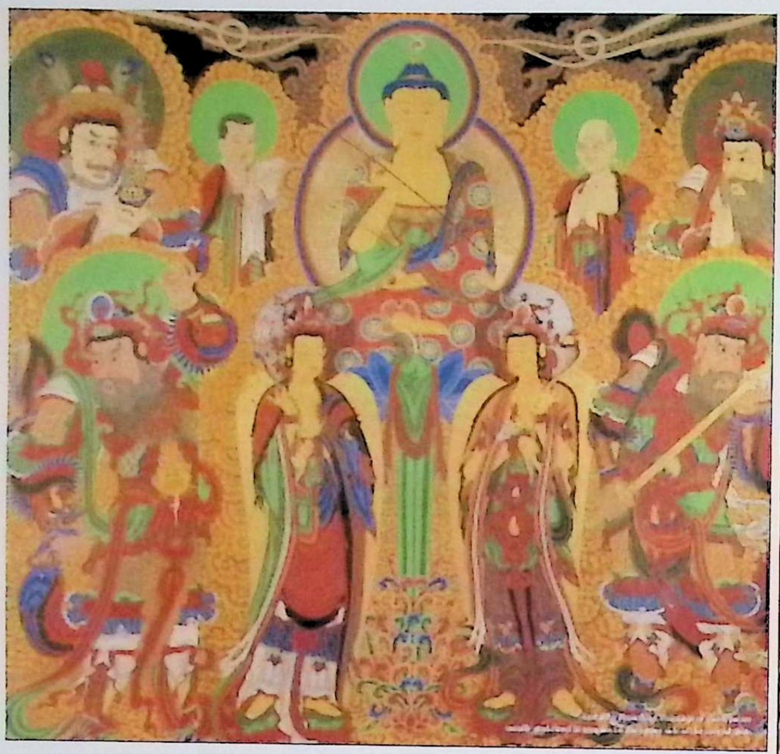


106a. Vairocana preaching painted by Monk Manbong. Described on p.181.

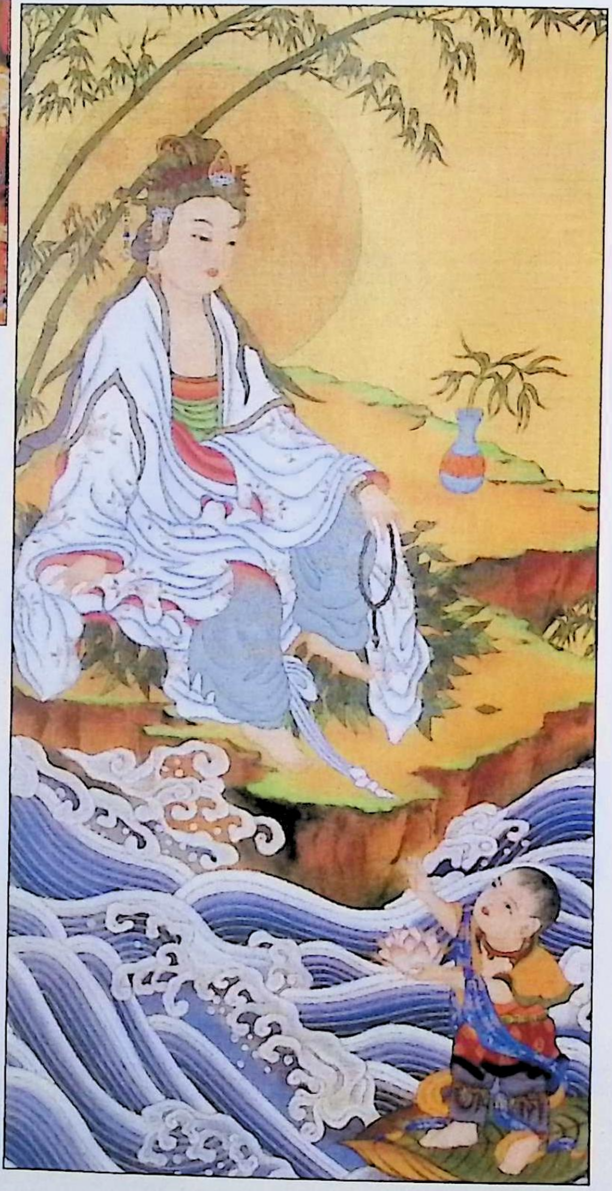


106b. Monk Manbong, the danchŏng painting master. Described on p.181.

Funding by IKS-MoE



107. Amitābha preaching by Monk Manbong. Described on p.181.



108. Avalokiteśvara and the Young Sudhana, by Madame Park Jung-pa. Described on p.179.

Funding by IKS-MoE

Funding by IKS-MoE

Lokesh Chandra is Director of the International Academy of Indian Culture, a premier research institution for Asian cultures. He is President of the Indian Council for Cultural Relations, and has been Chairman, Indian Council for Historical Research. He is a well-known historian and renowned scholar of Tibetan, Mongolian, SE Asian, and Sino-Japanese Buddhism. He has also served as a member of the Indian Parliament. In 2006, he was honored with the Padma Bhushan. He was born in 1927, obtained his Master's degree in 1947 from Punjab University (Lahore) and followed it with a Doctorate from the State University of Utrecht (Netherlands). Starting with an understanding of the most ancient of India's spiritual expression enshrined in the Vedic tradition, he has moved on to the interlocution between India, Tibet, Mongolia, China, Korea, Japan, South-East Asia, Indonesia and the Indo-European languages. He has studied over twenty languages, and has 602 works and text editions to his credit.

Cover Design: Arrt Creations

This book narrates the grand strategy of Korea to define its independent sovereign culture in the world of Chinese ideograms, and the palace culture and mandarin bureaucracy of Confucius. Korea's history begins when the Princess of Ayodhya sets foot on her soil in 48CE. The Korean chronicles say that the kings of Silla were kṣatriyas and King Chinp'yŏng (579–632) and his queens had Sanskrit names. The lives of eminent Korean monks give the Sanskrit name of every monk. I-tsing points out the Sanskrit name of Korea as Kukkuṭésvara. This work explains for the first time the symbolism of stone-bricks, and of the architecture of pagodas as related to the Śrīyantra. The 16 foundation stones of pagodas are the 16-petalled lotus of the Śrīyantra. The 1000 lotus lanterns hanging from the ceiling of the Buddhist University are the *sahasrāra-cakra* of yoga. The lions of the Hwaŏmsa Monastery, the Indic principle of the Hangŭl script, the two-tiered stupas of Maitreya, or the selection of the spot where Seoul stands today, and Dhyānabhadra's Juniper Rock Monastery modelled on Nalanda for 3000 monks, are explained for the first time on the basis of texts. The book surveys several facets of the cultural history of Korea in their admirable iconographic metaphors, architectural forms and subtle thought systems.

₹ 3600

ISBN 978-81-940850-3-4

9 788194 085034

www.adityaprakashan.com

Aditya Prakashan
New Delhi

Funding by IKS-MoE